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# BERLIN

JENAEK ST., 21,  
BERLIN, W., JANUARY 7, 1912.

Two great violinists were heard last week on the same evening. These were Willy Burmester, who appeared in the Philharmonic, and Franz von Vecsey, who played in a recital at Beethoven Hall. Neither of these artists seemed to suffer in point of public attendance because of the fact that they concertized at the same hour on Friday, for both halls were filled with highly appreciative audiences.

Willy Burmester opened his program with the Beethoven sonata for violin and piano in F major, in which he was assisted by Alfred Schmidt-Badekow. Burmester gave a very smooth, finished reading, but the piano seemed at times to predominate somewhat more than was to be desired. In Richard Strauss' sonata in E flat major, the two artists seemed in greater sympathy with each other, bringing out the salient features of this interesting and difficult work with great clarity and depth of insight. This sonata affords the violinist plenty of opportunity to "sing," while the piano part often resembles an orchestral background. The broad, flowing melody of the andante cantabile was beautifully rendered by Burmester, and as the movement proceeded in increasingly impassioned utterance, a most effective climax was reached. The work is well balanced in point of contrasts, and a beautiful muted melody in the finale was rendered with a tenderness which made a strong appeal. The violinist was then heard for the first time in a number of smaller pieces arranged by himself, these being a gavotte by Haydn; a courante by Handel; a gavotte by Rameau; an old dance by Dittersdorf, and a "Rigaudon" by Rameau. These I did not hear, being then at the Vecsey concert, but I am told that they were rendered with all the charm that has so endeared Burmester to the hearts of the Berlin public. Two solo numbers by Alfred Schmidt-Badekow, the Chopin scherzo in E major and Raff's "Tambourin," I also missed hearing; but returned to the Philharmonie in time to enjoy the magnificent rendering which Burmester gave of the Wieniawski "Faust" fantasia and the three encores which the enthusiastic audience prevailed upon the popular artist to play.

Franz von Vecsey's program was made up of Corelli's "La Folia"; the Bach G minor sonata; an adagio by Spohr; three small pieces by the violinist himself; Moszkowski's "Gitana"; an elegy, "Weisse Nächte," by Juon, and the Paganini "Campanella." I heard the latter part of the program, beginning with Vecsey's "Rêve" and "Humoreske." These are very interesting, pithy compositions, showing much individuality and charm. The "Humoreske," which is spontaneous and sparkling in effect, was redemanded. Von Vecsey played the Moszkowski number with much fire and enthusiasm, being called upon at its close for an encore. He entered fully into the dreamy mood of the Juon elegy, and in the campanella he made an electrifying impression with his brilliant rendition and impeccable technic. Vecsey's big, warm tone and never failing enthusiasm gave fervency and vividness to all his performances, and his broad conceptions were very satisfying. He was loudly acclaimed and called upon for several encores at the close of the program. Marcel von Gool accompanied the artist in a very efficient manner.

Julia Culp gave her second Lieder Abend of the season on Tuesday at the Singakademie. The stage and auditorium of this large hall were filled completely with a most enthusiastic audience. The Dutch artist's program was made up of lieder by Hugo Wolf and Schumann and a group of four songs by Erich Wolff, with texts from the Songs of Solomon, entitled "Thou art beautiful as Tirzah," "Love is strong as Death," "O hadst Thou" and "Thus is my Friend." The musical settings of these inspired words gave the singer opportunity to probe to the depths of their heroic sublimity and passionate adoration and to interpret the strain of sadness which pervades them and reveals the pain of unsatisfied yearning. Julia Culp's voice seems richer and fuller than ever, and her control of it is something to marvel at. In Hugo Wolf's "Gleich und Gleich," and again in his "Und willst du deinen Liebestensterben sehen," her piano was exquisite; while in Wolf's "Tretet ein, hoher Krieger," and Schumann's "Lied eines Schmiedes," the full resonance of her powerful organ resounded in highly dramatic interpretations. Charmingly fresh and spontaneous was her singing of the humorous "Kartenlegerin," which set off in sharp contrast the two Schumann lieder that followed, "Wer macht dich so krank?" and "Alte Leute," with their melancholy dreaming over lost illusions. Then the mood

changed again in her closing number to the joyous imageries of youthful love, as expressed in Schumann's "Aufträge." The audience had no thought of leaving the hall because the program was over, but crowded about the platform and demanded old favorites with such enthusiasm that the artist was obliged to respond.

Tilly Koenen was heard in a recital devoted to Schubert and Van Eyken in Beethoven Hall on Wednesday. Her selections from Schubert consisted of "Geist der Liebe," "An die Musik," "Alinde," "Die Allmacht," "Am Grabe Anselmo's," "Gretchen am Spinnrad," "Wiegenlied" and "Haidenröslein." In "Die Allmacht" the Dutch contralto made a profound impression, her powerful, beautiful tones pouring forth in majestic crescendo to culminate in a climax of tremendous volume on the final words, "Mighty is Jehovah the Lord!" Tilly Koenen seems particularly in sympathy with Van Eyken's art and of the nine lieder by this composer in which she was heard, she was obliged to repeat three, "Barbarazweige," "Liebesgedanken" and the pathetic "Armseelchen." In "Kahn" and "An die Schönheit" were rendered with beautiful repose, and in "Schmied Schmerz" the singer produced an electrifying effect with her noble conception and rhythmic vigor of phrasing. The artist's voice is of such warm, satisfying



LISZT, AS PAINTED BY BARABAS.

timbre and rich enduring quality that there seems always an abundance of reserve power, even when the greatest demands are made upon it. She was vociferously applauded and encored. Coenraad v. Bos was a very satisfactory accompanist.

Helen Teschner, the young American violinist from New York, who made her debut in Berlin two years ago, was heard again on Thursday evening with the Philharmonic Orchestra under the leadership of her teacher, Willy Hess. I heard Miss Teschner in the Brahms concerto, in which she made a very sympathetic impression. Possessed of a warm, sweet, singing tone, excellent technic, and a thoroughly musical nature, she coped with the difficulties of this exacting composition with admirable success. She has a warm vibrato, good trill, and bows smoothly. Temperament with her is of the subdued order rather than the tempestuous, but in the final allegro she displayed considerable fire and verve. The young American has made rapid strides under Willy Hess, and much may be expected of her in the future. The Philharmonic Orchestra under Hess' baton gave the violinist very efficient support. Miss Teschner was further heard in the Lalo "Spanish" symphony, while between her two appearances on the program the orchestra rendered Dukas' "L'apprenti sorcier," but these numbers I was unable to hear on account of another concert. A large and very appreciative audience greeted Helen Teschner, who appeared at the Singakademie.

On the same evening I heard the latter part of a program played by Margarethe Ansorge at Blüthner Hall. She was heard first in the Schumann A minor concerto,

which was followed by a sonata, No. 3, op. 23, by her husband, Conrad Ansorge, but these I was unfortunately unable to experience. I have never heard a more charming interpretation of "St. Francis Preaching to the Birds" than Frau Ansorge gave. There was a freshness, a spontaneity, a truly ethereal beauty of conception, which seemed to emanate from the depths of a wonderfully sensitive musical nature, and the artist's clean, clear technic and excellent pedaling greatly enhanced the effect of this conception. Her reading of "St. Francis Walking on the Waves" was characterized by virility, big tone, and remarkable shading and phrasing, while in the "Spanish" rhapsody she displayed to further good advantage her sterling pianistic qualities against the orchestral background, the Blüthner Orchestra accompanying, under Edmund v. Strauss. Frau Ansorge is a pianist of much individuality, and was received with great enthusiasm.

Joseph Schwarz, pianist, and Ella Hoyos, soprano, gave a joint concert with the Blüthner Orchestra under Edmund von Strauss in Blüthner Hall last evening. The pianist was heard in the Tchaikowsky B minor and the Grieg A minor concertos, displaying a very brilliant technic, considerable temperament, and a good sense of rhythm. There was still something to be desired in point of conception, however, the Grieg concerto especially suffering from a too superficial reading. In an encore the young pianist showed more depth of feeling. He was very sympathetically received. The Countess Ella Hoyos has a very soft, sweet, sympathetic voice, but evident nervousness prevented her from showing it to best advantage, and it was perhaps owing to this cause also that one felt too much monotony in her renditions. She was heard in an aria from "The Creation," "Nun bent die Flur"; in Bach's "Seufzer, Tränen," from the "Christmas" oratorio; a cradle song by Tchaikowsky; two new and interesting lieder by Rachmaninoff, "O traure nicht" and "Hier ist es schön," and finally in a song called "Abendfriede," by Eugen Sauerborn. The singer's voice is not powerful enough to carry well over the orchestra, and there was too much effort in reaching the high tones. The orchestra was heard in pleasing renditions of two new works by Eugen Sauerborn, an idyll called "Waldwanderung" and an overture, the former being the more interesting of the two.

Among other concerts of the week was an appearance by Egon Petri, the well known Busoni disciple, of whose playing of compositions by Bach, Weber, Beethoven, Chopin and Schubert, I have heard very enthusiastic reports. Margarita Allardice Witt, a young violinist, played in Beethoven Hall with the Philharmonic Orchestra, under Prof. Michael Press, a program devoted to Bach, Tchaikowsky and Paganini-Wilhelmj, making a good impression, although she is not yet a mature artist. Michael von Zadora was another pianist to appear during the week, displaying in a recital at Blüthner Hall his brilliant technic and virtuosity to good advantage, except at moments when he went too far and sacrificed musicianship to virtuosity, as I am told.

Saint-Saëns' latest work, the lyric tragedy, "Dejanire," was performed in Germany for the first time on New Year's Day in Dessau. The premiere was attended by an audience among which many members of the court and representatives of the outside press were conspicuous. General Music Director Franz Mikorey is reported to have given this four-act opera a most auspicious hearing, the leading roles being in the hands of Engelhard, tenor; Frä. Roseler, soprano, and Frau Hensel-Schweitzer, who sang the title part. According to accounts received, the work met with the respect due its celebrated composer, but Germany and France have, after all, little in common in their views regarding operatic music, the critics complaining of too much of the lyric quality and too little of the dramatic. The pure orchestration, the two overtures, the ballet music in the last act and the choruses were mentioned with appreciation.

In commemoration of the 200th anniversary of the birthday of Frederick the Great, his only opera, a work written in collaboration, "Il re pastore," is to be given in a festival performance on February 2 under the auspices of the Historical Society of Berlin in the hall of the Royal High School.

Projects for a new Royal Opera House are being seriously discussed again, and it is reported that 50,000 marks have already been appropriated for this purpose. The new building, which is to be erected on the site of Kroll's Theater, is to have a seating capacity of 2,500.

The engagement of Dr. Karl Muck as conductor of the Boston Symphony Orchestra for next season is causing general regret here, where he will be greatly missed. The Berlin Lokal-Anzeiger, in a two-column article on the subject, says, among other things: "He, too! Gold, in-

deed, plays a secondary part in enticing Dr. Karl Muck away from us, for with him the artistic standpoint is of first importance. The Boston Symphony Orchestra, of which he is to assume the leadership, is known as the finest orchestra in the United States. It is perfectly independent financially, thanks to a genuinely American spirit of art patronage, being assured not only for the present, but also for the future; it thus has the best possible foundation for further free artistic development. Aside from the significant character of this American instrumental organization, it is its fully established independence and freedom which attracts Dr. Muck. Memories, too, draw this idealist back to the Dollar Land, for he knows this orchestra and loves it, having been its conductor from 1906-08; and it was during this period that he attained that height of artistic perfection, that ideal independence which is, of course, impossible in the theater. It is only with such an orchestra as the Boston Symphony, one that is free in every sense, that harmony in musical independence can be reached. The members of this symphony orchestra are artists, and their conductor is their principal colleague, the first in service in this musical community. Muck looks upon the position with much satisfaction; he considers his activity in America to have been the happiest epoch of his eminently successful artistic career, which he began so modestly as choir director in Zurich at a salary of 125 francs a month."

Arthur M. Abell has just returned to town from a two weeks' trip to the Riviera. On his way thither he stopped off at Genoa, where he had an amusing experience in searching for the house in which Paganini was born. He will write about this next week.

Albert Niemann will celebrate his eighty-first birthday on January 15. He is in the best of health, and will spend the day in Berlin, where he will, of course, be overwhelmed with attentions in honor of the occasion.

Fannie Bloomfield Zeisler will open up her European tour with an appearance at the Leipzig Gewandhaus under Arthur Nikisch, Wednesday and Thursday, January 10 and 11. She will also play engagements at Munich on January 13 and at Dresden on January 17, returning to

Berlin, where she has been stopping for the past few days, for her first appearances in this city, which will be under



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of Germany, as well as in Paris and London, where she will be heard with orchestra. She will return again to Berlin for a recital on February 17. It has been many years since the famous American pianist has been heard in Germany, and her rentree here is looked forward to with keen anticipation.

Ernst von Schuch, general music director of the Dresden Royal Opera, will celebrate next September his fortieth anniversary as member of that institution. A report was circulated that Von Schuch intended to lay down his baton and retire on pension on the occasion of this anniversary, but the distinguished conductor has positively denied the truth of this rumor.

Fritz Sattler, formerly chief stage manager of the Schwerin Court Theater, has been engaged by Director Moris in that capacity for the Kurfürsten Oper.

LURA E. ABELL.

#### Nordica Grand Rapids Concert

The Grand Rapids (Mich.) Herald speaks as follows of the Nordica concert, given in that city on January 12:

After an absence of many years, Lillian Nordica, America's greatest dramatic soprano, appeared in concert before a large audience at Powers' Theater last evening.

Madame Nordica appeared smiling. With truly regal bearing she swept to the center of the stage, detected a draft from the rear, whimsically disapproved, to the amusement of the audience, and returned to her dressing room for her scarf. Her opening number was a group of four songs. The execution of "Ich Grolle Nicht" was alive with dramatic effect. The serenade by Strauss was invested with beauty. To the applause accorded this number Madame Nordica responded with Beach's "The Year's at the Spring."

"Mandoline," by Debussy, Nordica graciously repeated to the thorough appreciation of her hearers.

The Mozart duet from "Le Nozze di Figaro," sung by Madame Nordica and Mr. Whitney, was a rare operatic treat and proved so enjoyable as to demand a repetition of the latter part.

Part II of the program was characterized by Wagner's "The Cry of the Valkyrie," which Madame Nordica sang by request. There is no doubt but what this called forth the reserve power and supreme ability of the artist, as an incomparable interpreter of emotional song.

Wherever Nordica sings she scores a triumph even as she did in this city last night, yet these triumphs are unquestionably conquests of intellect. She retains her youth, her dramatic art will never leave her, nor her magnetism; her personality is irresistible. She is a magnificent woman, but she achieves rather by fine intelligence than the communicative force of a flaming temperament.

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# VIENNA

BUCHFELDASSE 6,  
VIENNA VIII, December 27, 1911.

**Music students arriving in Vienna may call upon The Musical Courier correspondent for all necessary information.**

At the first Meisterschule Concert of the Royal Conservatory, the accompaniments were played by the school orchestra under the direction of Hofkapellmeister Franz Schalk. The program comprised Beethoven's C minor piano concerto, Lina Schafran, student director, Wilhelm Löwit; Saint-Saëns' violin concerto, Zlatko Balokovic, student director, Egon Lustgarten; Tchaikowsky's piano concerto, B flat minor, Leonid Barabetschik; Vieuxtemps violin concerto in D minor, Domenico Bove. These are all pupils of the piano and violin Meisterschule classes under Godowsky and Sevcik. THE MUSICAL COURIER correspondent heard only the Saint-Saëns violin concerto and the first part of the Tchaikowsky piano concerto. The violinist showed an excellent technic, much temperament and a warm musical quality in his interpretation that seemed more mature than knee trousers would lead one to expect. The student director wielded the baton in a manner highly creditable to an amateur. Leonid Barabetschik displayed great facility and strength in this heavy number, but left much to be desired in the quality of the tone produced.

Norah Drewett, the talented young pianist, gave the following program in Bösendorfer Saal before a distinguished audience: Brahms, sonata in C major; Chopin, ballades in F major and A flat major; Scarlatti, sonata; Dandrieu, "Les Tourbillons" and "Les Fiffes"; Rameau, "Le Rappel des Oiseaux"; Schubert, rondo in D major; Debussy, three preludes; Ravel, "Ondine"; Saint-Saëns, "Etude en forme de Valse." The Scarlatti and Dandrieu numbers were particularly good and the young artist was the recipient of much applause and many flowers, and was compelled to give two encores at the end. She possesses a poetic temperament which imparts a peculiar charm to all her interpretations.

Teresa Carrefio played the Tchaikowsky concerto (B flat minor) with the Konzert Orchestra under Ferdinand Löwe's magic baton at a symphony concert in Grosser Musikverein Saal. Her marvelous mastery of her instrument revealed all that is required by the most exacting authorities, and, combined with her great personal beauty, electrified the large audience and made it clamor wildly for more, which the great artist smilingly refused. This was her first appearance here after several years of absence, but the warm reception she received showed what high esteem musical Vienna has for her.

At her recent recital here Raymonde Delaunois, of Paris, sang a number of French songs (the composers ranging from Cesar Franck to Debussy) in a thoroughly artistic way. A large audience heaped both applause and flowers

on the young artist, who responded to the several encores at the end. She was assisted by Prof. Louis Reé and his wife, who rendered a double piano number in their usual interesting and finished manner.

Ida Cohn-Divonoff, of Chicago, a promising pupil of Professor Sevcik, recently played Mozart's violin concerto with



CRITIC MAX KALBECK.  
(From the Vienna Konzertschau.)

orchestra under Kapellmeister Willy Olsen, in Dresden; also, Beethoven's G major "Romanze" and a polonaise by Laub. The David cadenza was played in the Mozart concerto, and the critics praised her warm, powerful tone, excellent execution and delicate sensitiveness, as well as her good musical understanding. She will be the soloist at one of the Popular Sunday Afternoon Concerts here under Director Gutheil.

A Beethoven and Grillparzer memorial tablet was placed on the wall of the house in Baden-bei-Wien, a

famous summer resort near Vienna, where those two celebrated men once resided. Beethoven lived in this house in the autumn of 1822, and his intimate friend, Franz Grillparzer, in the summers 1848, 1849, 1850 and 1860. The place also sheltered Kathi Frölich, Prof. Johann Ender (a celebrated painter), the French artist, Letronne, who made the masterly portrait of Beethoven, Karl Czerny, the noted pianist and teacher, who was also a warm friend of the master, and several other characters well known in both Germany and Austria. The tablet was erected by the owner of the house, Architect Luksch, and reads: "In diesem Hause wohnten Ludwig van Beethoven im Herbste 1822 und Franz Grillparzer in den Sommern 1848, 1849, 1850 und 1860." At the unveiling of the tablet music by Beethoven was performed, Grillparzer's "Ständchen" was declaimed by Felix Knüpfer of the Baden Stadttheater, and Paul Tausig's prologue, "An Beethoven und Grillparzer," was also read. It was in this house that Beethoven finished the ninth symphony, which was not performed until 1824.

The Volksoper from now on will give the Christmas fairy tale, "Der Daumenlange Hansel" (Hop-o-my-Thumb) on each free school holiday for the children. It pictures parental and family love, and even the most exacting parent or teacher cannot object to the text. It has been a success here for ten years.

Hofoper Director Gregor, after a long search, has secured a director for French and Italian operas. Kapellmeister Antonio Guarnieri was leader of the Opera in Palermo for six years, and now is only thirty years old. He will direct "Tosca," "Carmen" and a Verdi opera as guest shortly after the New Year and before beginning his four years' contract. This announcement seems to indicate that Gregor's cherished project of securing no less celebrated a personage than Maestro Pietro Mascagni to direct the Italian department of the Vienna Opera has fallen through.

LOLITA D. MASON.

## Mrs. Van Hoven Carpe's Indian Songs.

An American composer who is making a name for herself abroad is Mrs. M. K. Allen van Hoven Carpe, now of Berlin. Her unusual poetic gifts and charm of individuality in their melodic expression have won for her a niche by herself. She also deserves credit for her zeal in the interests of the preservation of Indian motives. The following press notice gives an idea of her work in this direction:

Raabe & Plochow announce the publication of new and specially interesting compositions of Mrs. Allen van Hoven Carpe, the well known American. In addition to her English, German and French songs, which have already attracted attention, Mrs. Carpe's musical activities have taken her into a new rhythmic and melodic field, that of the ancient Iroquois, famed in North American history. It has been Mrs. Carpe's unusual advantage to hear these Iroquois motives first hand through the singing of that well-known, highly cultured Mohawk anthropologist, J. Ojiatekha Brant-Sero. Great credit is due to this American lady in having successfully accomplished such a task. For it cannot be an easy matter to supply sparkling German and English texts blended with Mohawk texts wholly in sympathy with these motives and to consistently and dramatically hold the characteristic Iroquois Indian rhythm.—Continental Times, Berlin, May 21, 1911.

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**Elsa Kellner's Reappearance.**

The first orchestral appearance of Elsa Kellner, a promising young soprano, who has just returned to her native land after three years' study in Germany, took place in St. Paul, on January 7, with the St. Paul Symphony Orchestra. Following are two press comments:

Elsa Kellner has a voice perfectly placed, simple and appealing in quality. She had no chance for dramatic power, romance nor embellishment, and did not compete with opera stars in those points. On the other hand, she gave the aria a fine lyric sweetness, a tone absolutely true to pitch and a high register well filled and much stronger than her lower voice, which would be beautiful in a smaller hall. She was cordially greeted and heartily recalled. She repeated the last half of the aria.—St. Paul Daily News, January 8, 1912.

Elsa Kellner exhibited some charming qualities as a singer. She has a very sweet, fresh, sympathetic soprano voice, produced with freedom, which is especially good in its middle register, and she sings with real musical feeling, which cannot be said of many singers much more than her equal technically. Her best work was done in the aria, "Kennst du das Land?" where the little note of pathos in her voice was quite in place, and she was recalled for a repetition of it. Two assets which she enjoys are very good diction and a most attractive stage deportment.—St. Paul Pioneer Press, January 8, 1912.

**The Flonzaleys' Long Tour.**

Referring to the Flonzaley Quartet's recent appearance in Pittsburgh (its third under the auspices of the Art Society), the Pittsburgh Post said:

There was much enthusiasm manifested, but it could hardly have been otherwise. It were indeed a dull nature that could listen to such music without being roused to a demonstrative expression of approval.

The Flonzaleys have met with nothing but unqualified success on their present tour. Their New York, Boston, Washington and Chicago series have been enjoyed by exceptionally large audiences, while critics everywhere have declared that the quartet stands first among chamber music organizations of the day.

Following an appearance in Cincinnati on January 18, the quartet went to Ann Arbor for an appearance on January 22. The time for the fortnight following is solidly filled, including appearances in Akron (Ohio), Cleveland, Chicago, Madison (Wis.), Winnipeg, Duluth (Minn.), La Crosse (Wis.), and Minneapolis. Returning to New York for a fortnight of private appearances with E. J. de Coppet,

they will start on tour again February 18, filling engagements in Cambridge, Providence, Fall River, Washington, New York, New Bedford and Boston. The balance of the season will be devoted to another Middle Western tour, to be followed by a visit to the Pacific Coast during the latter part of April and the first of May.

**John McCormack in Australia.**

John McCormack, the famous Irish tenor, formerly of Hammerstein's Manhattan and the Philadelphia-Chicago



JOHN MCCORMACK.

Opera Companies, and now a member of the Melba Grand Opera Company, has been meeting with splendid success

during the present tour. In commenting upon the visit of this company to Melbourne, Australia, the Stage of December 6 said:

It has been a week of pleasant surprises and most agreeable sensations at Her Majesty's Theater, where the brilliant Melba company of vocal stars has shone with the luster and magnitude of planets—vocal and musical and instrumental planets, that easily outshine everything that has preceded them in grand opera. Taking everything into consideration, the company has achieved a brilliant success. That is the general consensus of opinion among the people who pay—the opinions of those who don't doesn't matter. Nothing like the Melba combination of voices has ever been heard in grand opera in Australia before. Nothing of such high quality and completeness will be seen here again for a very long time to come, if ever, because, you do not usually get people like Melba and McCormack to sing together at this end of the earth for a mere song, as the prices of admission go nowadays—you do not ordinarily get such a chance to hear such a combination in grand opera in any city in Europe, where wealth is potent and abundant, and can, like Parliament, do anything and everything but make brilliant sopranos and tenors.

Of John McCormack's characterization of the Duke in "Rigoletto" this same journal said:

The glowing vocal color in which Melba presented "Caro Nome" and "Every Festal Morning" was brilliant and incomparably great, and set the hall mark of completeness to her Gilda—so, too, was her duet in the "Cantilena" with Mr. McCormack, who was at his best—his very best—and he certainly did better as the Duke than in any other character which he has represented since his advent to Melbourne. He was head and shoulders above everybody in the cast, and achieved the highest success of his art. Melba was great, McCormack was greater, and the great audience, of women mostly who love Nellie Melba, worshipped the delightful tenor, McCormack. Everybody expected the best from Melba and McCormack, and they were not disappointed.

**Augusta Cottlow in the West.**

Augusta Cottlow is having brilliant success on her tour of the West and is being acclaimed as one of the most intelligent and interesting pianists before the public. Colorado City is the latest to succumb to the charms of this gifted American pianist. Miss Cottlow will begin her tour of the Pacific Coast with the Seattle Symphony Orchestra, playing the MacDowell second concerto.

Following are two recent press criticisms:

The experiment of the Music Club, bringing an American artist to the city, was amply justified by the event. When Miss Cottlow ended her program last night there was not much left of the notion that we must go to Europe for soloists of our standard. An immense technic, almost infallible, breadth, massiveness, such characteristics as one would not dare to expect on seeing her enter the platform—and much more of the unexpected, Miss Cottlow exhibited. We have been guilty of far too much of the prophet-without-honor business, and have got a deserved and sufficient rebuke. And administered in so quiet, charming, yet consummate a way. Our artist has no airs; she goes about her work very simply, seriously, but with a really astonishing display of resources, savoir faire, poise, confidence in her equipment. And this impression accumulates as she proceeds. Perhaps it reached its height in the orchestral sonata of MacDowell. It is quite clear how it has happened that Miss Cottlow has earned the title of MacDowell champion in Europe. I wonder whether the composer could have done it better himself. But there was no ante climax in the French pieces and in the tarantelle. They were all splendidly, exquisitely done. I, for one, hope we shall have the great pleasure of hearing Miss Cottlow again.—Colorado Springs Evening Telegraph, January 11, 1912.

Augusta Cottlow at Perkins Hall last night exhibited a splendid courage in presenting the most severe program that Colorado Springs has listened to in many a day, and, what is more to the point, made good, triumphantly, from the first note of Bach's great fugue to the dazzling climax of the tarantelle.

Undoubtedly her strongest interpretative work was done in the "Sonata Tragica," especially the poetical staccato passages in the second movement and in the noble announcement of the theme in the largo con maestria. Her chords, either massive and sustained, or crisply or delicately staccato, were full of meaning and equally admirable, and all the melodies were sung nobly. Her intellectual grasp of the great sonata was at all times evident, as was her sense of proportion. Played as Miss Cottlow plays him, MacDowell is a composer America ought to be proud of.

As to her equipment as a pianist, Miss Cottlow has apparently almost everything. She has a brilliant technic of the virtuoso order; she has a big singing tone—her left hand sings as well as her right—she can roar; has a delicious pianissimo, and has octaves of immense rapidity.

She can play MacDowell wonderfully well. Whether she can play Chopin with so much authority is another question, though the rendering of the F minor fantasia came near convincing me that she can.

But it doesn't matter. Miss Cottlow is a genius, anyway.—Colorado Springs Gazette, January 11, 1912.

Manager Brown announces the following new engagements booked for Augusta Cottlow: February 1, Victoria, B. C.; February 2, New Westminster, B. C.; February 9, Tacoma, Wash.; March 9, Rock Island, Ill.; March 12, Montgomery, Ala.; March 14, Americus, Ga.; May 4, Paterson, N. J., Festival; May 7, Plaza Hotel, New York.

Miss Cottlow will be heard during the month of April in a recital at the New Amsterdam Theater, New York, at which time she will, as usual, make special prices for music students. Miss Cottlow will also make a short New England tour before sailing for Europe, where her German tour already is in course of booking.

**E. S. Brown to Manage Volpe Orchestra.**

The Volpe Symphony Orchestra, of New York, of which Arnold Volpe is the organizer and musical director, will go on a tour next season under the management of the E. S. Brown Concert Direction of New York.

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## MUSIC IN MEMPHIS.

MEMPHIS, Tenn., January 13, 1912.

The opening concert of the Memphis Symphony Orchestra Association season was a brilliant success. This, the third year of the association, opened on Wednesday evening at the Lyceum Theater with glowing prospects for continued success. Mlle. Yvonne de Treville, the American singer just returned from a stay of ten years in Europe, where she won much praise, was the soloist for the evening, and Memphis' new harpist, Angelo Cortese, delighted the audience with an impromptu caprice by Piere. Every box seat at the Lyceum Theater was sold for this brilliant musical-social affair. The balcony was reserved for pupils of W. W. Saxby, St. Agnes Academy; Mrs. E. T. Tobey, Higbee School, and Mrs. O. H. Muehler. Augusta Semmes, the efficient manager of the orchestra, scarcely waited for the close of the concert before beginning active work for the success of the next one, the date of which has not as yet been set. Prof. Arthur Wallerstein fulfilled promises for a complete, finished, artistic body.

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The Beethoven Club presented Maud Powell, the great violinist, last evening in concert at the Goodwyn Institute. The audience was entranced by the wonderful rendition of this famous American woman's program. Madame Powell was assisted by Waldemar Liachowsky, pianist, who accompanied her and also gave several solos. He is an artist, and his work affords much pleasure. His special numbers were from Grieg and Chopin, both of which merited the enthusiastic applause he received.

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It is much to the credit of Memphis that many of her piano students have developed into capable teachers and performers solely through the training received from local teachers. Among these Enoch Walton is preparing for a recital at Beethoven Hall early in March. In April, Mr. Walton will give a class recital for which an excellent program is being arranged.

\*\*\*

Mrs. Ben Parker, president of the Beethoven Club, entertained her official staff and a few of her co-workers in the club at a reception on Friday evening in her apartments at the Peabody Hotel. Maud Powell, the noted violinist, was presented to the party.

NOLA NANCE OLIVER.

## Weber-Behrens Ensemble.

The second of the three afternoon musicales at the Plaza Hotel, New York, by Gisela Weber, violinist, and Cécile Behrens, pianist, took place on Tuesday, January 16. The beautiful white and gold room was filled with interested listeners who were entertained with a program of imposing dimensions artistically delivered by these two talented women, who have done so much to further interest in chamber music in this city.

Probably the two greatest sonatas for violin and piano are the "Kreutzer" of Beethoven and the F major of Grieg; at least they are the most popular, and it was therefore a wise choice to begin and end the program with them. Madame Weber has been heard before in the former and her intimate knowledge of the subtleties of the master's delicate work enabled her to set forth the message in an artistic and sincere manner, in which she was so exquisitely seconded by Madame Behrens. The three movements were nicely varied and infused with proper spirit.

Madame Behrens is as efficient a soloist as ensemble, and gave a poetic reading of Mason's "Au Matin" and a spirited rendition of Liszt's rather unfamiliar first rhapsody. Madame Weber was heard to advantage in Godard's concerto romantique in two movements. She delivered the adagio with majestic breadth and the canzonetta with irresistible charm and piquancy. The Grieg sonata went with a dash and glow that carried the hearers far up into the land of fiords and snow capped peaks.

The last musicale will be given on Thursday afternoon, February 1, when the program will be devoted to the Beethoven trio, op. 97; Bargiel trio, op. 6, and Mozart sonata in D major.

## Beatrice Bowman as Lakme.

An event of much interest to opera lovers in Montreal was the debut on November 23 of Beatrice Bowman, the young coloratura soprano, who is with the Montreal Opera Company this year. Miss Bowman sang the title role in "Lakme" on this occasion and it is gratifying to record that she won unquestioned success. The audience completely filled the house and loudly applauded the singer frequently during the course of the opera, and she was the recipient of many flowers. Although well known as a concert singer, Miss Bowman had never before appeared on the operatic stage, so the occasion was rather a trying one for her and she deserves all the more credit for her excellent work.

Her voice is of an unusually clear and sweet quality,

and shows admirable training, and her vocalization is fluent and easy. In scale work especially she surprises by her facility.

Miss Bowman has keen intelligence, which in itself



BEATRICE BOWMAN AS LAKME.

would carry her far, and this is displayed in everything she does.

She won great applause by her singing of the "Bell

Song" and also did beautiful work in her duet with Malika in the first act. She spent much thought over the costuming of the role and to good effect. An interesting point in connection with this is that the jewels which she used actually belonged to a Brahmin priestess at one time. In this performance Miss Bowman showed brilliant promise, which she has realized in subsequent appearances.

## New York Scottish Society.

The twenty-fourth annual Burns celebration by the New York Scottish Society will take place at Carnegie Lyceum tonight, Wednesday, January 24. In announcing the arrangements for the celebration of the one hundred and fifty-second anniversary of that memorable night when "a blast o' Janwar win' blew hansel in on Robin," the society is confident that it has prepared a program that cannot fail of appeal to all who pay homage to the memory of the great Scotch bard.

As a special attraction the society has secured the services of Bessie Neilson, of Edinburgh, elocutionist, who has just arrived for a tour of the United States and Canada, and will make her first appearance on this occasion. Throughout England and Scotland, particularly in London and the large provincial cities, Miss Neilson has won great praise for her humorous, dramatic and musical recitals, and some of the most esteemed critics have paid her high compliments.

Other artists who will be heard are Grace Cairns, soprano, soloist in St. Bartholomew's Church; Pearl Benedict Jones, contralto, soloist in St. Bartholomew's Church; John E. Daniels, tenor, member of the Boston Quintet; A. Cameron Steele, baritone, who for many years was associated with one of the leading quartets of the country and a member of the Savage Grand Opera Company in leading bass roles, as well as soloist of his own company; Master G. Stahl, soprano, a protégé of William McFarlane, organist of St. Thomas' Church, New York City; The Choral Union of the New York Scottish Society, under the direction of W. D. Sharpe; Fred W. Smythe, accompanist, and James Cooper, pipe major.



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# DRESDEN

Dresden Bureau of THE MUSICAL COURIER, }  
EISENSTÜCKSTR. 16, December 27, 1911. }

One of the richest treats of the season, which also bore with it something of a surprise for many still unacquainted with the fine art of Leland Cossart and Herr Blumer, was their evening in ensemble playing upon two pianos. Such accurate rhythm, such precision and such finesse and brilliancy are heard only from the very greatest pianists, yet these artists make no claim to be professional pianists! Besides all these gifts, both players possess an unusual resonant power so far as the handling of the instrument goes, and each artist proved the exact complement of the other, so that the strong musical feeling and perfect musical understanding in the interpretation of the works chosen offered unalloyed enjoyment to the hearers. The works chosen were two by Saint-Saëns, the "Variations Upon a Theme of Beethoven," which is seldom heard in such perfection, and the "Teufels-Scherzo," "Romanze," and "Variations" of Grieg, a very effective suite by Rachmaninoff, and an air with variations of De Longue, of doubtful value. Completely carried away, the audience gave the artists a particularly warm reception.

Helga Petri's song evening brought with it much that was excellent. The young vocalist is full of charm and her musicianship is more than ever apparent; also her choice and interpretations of the lieder on her program were generally considered very praiseworthy. Some of her high notes have an exquisite delicacy and flute-like sweetness and clearness, even if once or twice they seemed a trifle strained and tired. The middle voice, while it has gained something of resonance, is still apt to be somewhat flat in the tonal quality. Flowers, applause, and recalls rewarded the concert given.

The second chamber music evening of the Roth Trio this season passed off quite as brilliantly as its predecessors. After the Haydn trio in E flat, No. 8, which was given a finished performance, we were privileged to hear a splendid reading of Grieg's popular and beautiful sonata for piano and cello in A minor. Herr Johannes Smith gave the work masterful delivery, while Professor Roth was not a whit behind in his brilliant performance of the piano part, where he seemed in intimate touch with its marked Northern characteristics. Both the work and its worthy performance called forth a marked demonstration from the audience. I could hear only a part of Dvorák's trio in F minor, played with great élan.

At a recent matinee at Professor Roth's Musik-Salon the program was devoted to Norwegian contemporary composers, among whom Gerard Schjelderup, Tor Aulin and the lieder composers, Jean Sibelius, Armas Järnefeldt, Toivo Kuula and Oskar Merikanto, were represented. Schjelderup's work, a beautiful "Elegie" in A minor, was effectively performed by Kammervirtuos Johannes Smith and Professor Roth. The songs of Sibelius and Järnefeldt were interpreted interestingly by Dagmar Hagelberg-Rackallio, with Kosti Wehanen at the piano, who accompanied with marked taste and skill, while Frau Hagelberg, with her pleasing voice and exquisitely refined delivery, made an excellent impression. Unfortunately, I could hear only two of the last group of songs, by Toivo Kuula. They were strong works, of considerable individuality and caractère, as were also those of Sibelius, not omitting praise for the charming "Wiegenlied" of Järnefeldt. The violin sonata of Tor Aulin did not offer a very grateful task to the violinist, who must have found it difficult to play in tune and to give a smooth rendering of such peculiar intervals and positions. The andante, however, was more successful and pleasing than the first movement. Frau Hagelberg-Rackallio was given a very warm reception.

The evening devoted to recitation by Goerisch Medefind, and to songs with lute accompaniment by Dorothea Brehm took on a "Volks" character entirely. Frau Medefind is one of the best known artists in Dresden in this line, besides being a singing teacher of considerable note and capacity. On this occasion, with one or two exceptions, the readings were mostly humorous or of very bright and frolicsome nature. In this genre, Frau Medefind seems at her best, winning hearty sympathy and response from her audience. Dorothea Brehm's voice seems really adapted to minnelieder, or lieder usually sung to lute accompaniment, more than to such a song as Brahms' "Schwesterlein." If she will adhere to the former genre, she may win a fair success in time, as she has some qualities that are most adaptable to this style.

After a very successful evening given by Frl. Mary Wollen's pupils, Frl. Sievert gave also a pupils' soirée in the

same apartments, when a very distinguished audience gathered. Aside from one or two slips of memory, Frl. Sievert's many pupils acquitted themselves on this occasion, as always, with great credit to their teacher and her excellent school. Frl. Sievert is to be congratulated upon having so many beautiful voices and so much musical talent as shown by such fair aspirants to fame as Frl. Jentsch and the Frls. Indrischek, Mac-Nutt, and Bösanek, not omitting to mention honorably Frl. Jürgens and Frl. Von Hull, who was in one of her best moods on this occasion. Later on, Frl. Sievert's pupils gave a most delightful and successful operatic representation, in the Central Theater, with the assistance of the concert singer, Herr Häbler. The work chosen was "Hänsel und Gretel," Frl. Mödinger, of the private class of Mary Wollen, taking the part of Hänsel. With such delightful voices, such careful training and so much musical talent, it was not to be wondered at that the success achieved on this occasion was quite extraordinary. The Central Theater was well filled and there was much interest and enthusiasm throughout the evening.

Germaine Schnitzer's triumphant tour through the leading cities of Germany is really phenomenal of its kind. In Leipzig and in Dresden she has been compared to



GERMAINE SCHNITZER.

Paderewski, to Carrefio, and has been called a feminine Kreisler. "The greatest and true successor of Carrefio," says a Leipzig paper. As a matter of fact, Schnitzer brings out unsuspected and hidden effects, reveals new powers, discovers novel meanings, and makes the composer speak, in general, in more authoritative style than most other pianists. In this she is truly a "feminine Paderewski" in his best days, or a "feminine Kreisler." All this the beautiful pianist of youthful glow and warmth displayed in her second Dresden concert, when she brought all her poetic fantasy, all her finesse, all her Hungarian fire and temperament to bear upon her extraordinary performance of the Schumann "Carnaval." The "Appassionata" sonata was given a highly finished and correct interpretation, while she carried us completely with her through the fairyland of Schumann's fantasia. Noblesse, grace, delicate poesi, fine and dazzling wit and humor, with the real Schumann tone and a sense and mastery of the Schumann style, characterized her wonderful performance of the last-named composition. At the close there arose a scene almost unparalleled in Dresden. The audience surged en masse to the podium, and although the piano had been closed down, they opened it by force and Schnitzer was obliged to yield to this persistent demand for more. This great artist plays in Leipzig, in Hamburg, Budapest, and many leading art centers of Germany and Europe.

On the program of Professor Mann's pupils' recital were at least twenty-three numbers. Those most talented

were the Herrn Lange (tenor) and Götz and Hörnig (bass). Great progress was generally noticeable. Professor Mann is of the Hochschule in the Dresden Conservatorium.

The liederabend of Elsa Möllar-Krigar passed off with all the outward signs and some of the genuine marks of success. The singer has a sweet, flute-like voice in the upper notes, and taken all in all, much good material, with which she might achieve (under right conditions) real artistic success. What hinders her work from being rated as of the first rank is her apparent failure to give all the deep musical content of her songs their full value; and secondly, her apparent inability to properly husband her resources; though as to the former, the singer evidently did strive toward this high aim, and as to the latter, her lack may come through the want of longer experience. The program showed songs by Mozart, Beethoven, Schubert, and Schumann; also, among other more modern writers, three by Professor Urbach, which suited the singer's style very well, especially "Still dahin ist der Tag." Professor Urbach accompanied discreetly. The hall was filled and hearty tributes of applause as well as floral tributes testified to many friends and admirers of the singer and her highly esteemed accompanist.

A pianist who gains steadily in favor here is Georg Zschernek, from Leipsic. Gifted with fine technic, he also enters into the interpretations with much earnestness and clearness of insight. Even in the Paganini variations of Brahms he was able to add something more than the mere elaborate technic of its outward dress. His particular merit, however, lies in his beautiful tone, and his command of fine shading. Besides such old classics as Bach's French suite in E major, Zschernek gave a number of modern compositions, among which Hugo Kaun's "Waldeggespräche" was the most musically conceived and temperamental. A "Barcarolle" of Stephen Krehl received its first performance on this program.

E. POTTER FRISSELL.

## Amadeo Bassi as Don José.

There is no role which requires more subtle powers of interpretation or greater vocal mastery than that of Don José in "Carmen." That any artist could sing the part for the first time without rehearsal is an achievement in itself, but when he is able to create a sensation by the excellence of his work his achievement becomes doubly meritorious. Following are the press comments concerning the appearance of Amadeo Bassi in the role at a performance by the Chicago-Philadelphia Opera Company:

Mr. Bassi, it was said, sang the part of Don José for the first time, and was obliged to dispense with the formality of a rehearsal. It is significant of his routine that he was able to fit himself so well into this unfamiliar ensemble. Since he was in splendid voice, it follows that the tenor role has not often been more brilliantly sung.—Chicago Tribune, January 4, 1912.

The Don José of the cast was represented in the person of Mr. Bassi. It was new in the sense that this artist had never before sung it in French, nor had he sung it this season in any previous performance. It must be declared that he accomplished excellent results. The Italian tenor possesses that ready artistic wit and versatility which allow him to adapt himself to many and varied contingencies. He is, by all means, a highly valuable member of the company.—Record-Herald, January 4, 1912.

Mr. Bassi played the big scenes of the last two acts in a surprising manner, with the elemental quality of the Latin who has been pressed beyond the limits of endurance. He has never done anything quite of this kind for us before, but there was an intensity about the way he went at it that carried conviction. He did not appear to be in the best of voice, rather saving himself during the first part of the performance, though the flower song was warmly applauded, but when it came to the tragedy at the close he made it like the actual, not so theatric, as though his whole mind were centered on that one figure before him, to win her back to him, or end it all. He was singing in French for the first time, which perhaps hampered his singing, but the dramatic action was like the very fact.—Chicago Post, January 4, 1912.

Bassi, for his first French interpretation of Don José, discovered engaging capabilities.—Chicago American, January 4, 1912.

Mr. Bassi, it was said, essayed the tenor role without previous rehearsal, and in spite of this disadvantage, made an excellent impression and sang brilliantly.—Chicago News, January 4, 1912.

## Changes in Goodson's Program.

Katharine Goodson has made several changes in the program of her first New York recital, to be given at Carnegie Hall, Tuesday afternoon, January 30. The compositions which Miss Goodson will play that day include:

Sonata in A major.....	Mozart
Faschingschwank aus Wien, op. 26.....	Schumann
Romance in A flat, op. 29, No. 3.....	Hinton
Etude Arabesque, op. 29, No. 2.....	Hinton
Arabesque in G major.....	Debussy
Valse Impromptu.....	List
Berceuse.....	Chopin
Study in F major, op. 25, No. 3.....	Chopin
Polonaise in A flat.....	Chopin



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## Helen von Doenhoff's Vocal Method Illustrated.

Monday and Thursday afternoons of each week Helen von Doenhoff sometimes invites a few persons to come to her studio at 1186 Madison avenue, New York, to witness illustrations of her vocal method. Madame von Doenhoff does this because she gives no pupils' recitals.

When asked to explain why she does not hold regular pupils' musicales, she answered in her usual spirited manner: "Why give pupils' concerts? Surely no sensible teacher wants to have beginners show how little they can do; when it comes to the advanced pupils, the place to hear them is at a public performance. No studio is large enough to give a pupils' affair properly. In order to hear a voice and judge it, one must hold the exhibition in a theater where the acoustics are a help and where the environment is conducive to getting artistic effects. Most teachers combine studio and residence, and in such an atmosphere one can work quietly in training artists, but it is no place to exhibit them when they are ready or nearly ready to make their debuts.

"Now, you understand why Helen von Doenhoff is not numbered with the vocal instructors who give pupils' concerts. No good comes of these concerts. I allow certain pupils to sing for other pupils, and then occasionally I invite friends or managers to come to the studio either Mon-

day or Thursday afternoons to hear a few of my best voices."

Speaking of the vocal method, Madame von Doenhoff says that that schooling is "the best which develops a voice without forcing the tones; above all, we must aim for healthy and beautiful tone and easy emission; there is no trick about it at all; it means just patient, consistent work day after day and year after year. The old masters required years to develop a voice and it cannot be done in less time.

"When a new pupil comes to me, I naturally want to know first of all what his or her purpose is, and if in my judgment the talent is commensurate with the ambition, we begin our labors and allow nothing to interfere with them."

In the heyday of her operatic career, Helen von Doenhoff was considered one of the most gifted and most unique artists. Such a variety of roles and such resourcefulness! At the close of a tour in grand opera, she usually began a tour in concert; when it was not grand opera, she was not above taking a place in a leading operetta company. Once she toured the country as the Witch in the "Gypsy Baron," and at the end of the season she arrived, smiling and in the best of good humor, at Brighton Beach to sing in concert under the late Anton Seidl's baton.

Impresarios never hesitated to ask Helen von Doenhoff to learn a new role on a few days' notice. Her memory was extraordinary and her dramatic talent so keen and sensitive that she immediately felt herself getting into the part while reading over the score. When Madame von Doenhoff had just turned twenty, she obliged the manage-

ment one week by learning the part of Aanchen in "Der Freischütz" in three days; that was all the time she had, but she was ready on the night Weber's romantic opera was given and won a real triumph in the new role. It took Madame von Doenhoff just four days to memorize the lines and music of Katisha in "The Mikado." Leaving the realm of lighter works for Wagner, it will amaze some prime donne to hear that Helen von Doenhoff learned Ortrud in a fortnight. Is it any wonder that this gifted woman has a repertory of nearly a hundred roles? To such a teacher, opera singers and aspiring opera singers may turn with hope and rest, assured that they are in safe hands.

Madame von Doenhoff only receives applicants by special appointment. It is better to address her by letter than to attempt to get her on the telephone. The von Doenhoff studio is conveniently reached by the Fifth Avenue bus to Eighty-seventh street, or by the Madison Avenue car. Her apartment-studio is on the corner of Madison Avenue and Eighty-seventh street. The von Doenhoff studio will remain open until the early summer.

### Christine Miller in New York and Philadelphia.

As an interpreter of the contralto role in "The Messiah" Christine Miller has been placed among the first concert singers by many prominent critics. The following are excerpts from the press of New York and Philadelphia, where she appeared on December 26 and 27, 1911, respectively:

The contralto, Christine Miller, was also a delight. In fact, the soprano and contralto roles have scarcely ever been sung with more satisfaction and ability than they were yesterday.—New York American.

Miss Miller's voice is agreeable and well used, and she brought to her work much feeling for expression and dramatic suggestion.—New York Times.

At least one of the soloists, Christine Miller, showed a thorough immersion in the spirit of the music she sang. She interpreted her arias—especially the "He Was Despised," with deep and convincing fervor.—New York Press.

Christine Miller sang with dramatic force quite unexpected from one who looked a mere slip of a girl in her amethyst gown.—New York Sun.

A new alto was introduced in the person of Christine Miller of Pittsburgh, who at once charmed the audience with her attractive personality, unaffected manner and entire sincerity, while her voice is one of the most beautiful in freshness, warmth and sympathetic appeal ever listened to by patrons of the Choral Society. Miss Miller's singing is absolutely refreshing in its simplicity, while she has also the dignity necessary to the proper rendering of oratorio music. Miss Miller's success last evening was emphatic and it is to be hoped that her visits to Philadelphia will be frequent.—Philadelphia Evening Bulletin.

Christine Miller gave an exquisitely sympathetic rendering of her beautiful aria, "He Shall Feed His Flock," completely realizing the composer's ideal of pastoral simplicity and solicitude. Her other solo, "O Thou That Telles," was full of the warm enthusiasm of a bringer of good tidings.—Philadelphia Evening Telegraph.

Miss Miller may have the satisfaction of knowing that her charming personality and sincere art, in combination, made a deep impression, and her delivery of her principal arias was infused with telling pathos, as marked as the refined artistry of the singer's vocal method.—Philadelphia Public Ledger.

Christine Miller sang with easy grace and good taste. Her singing of "He Shall Feed His Flock" was especially pleasing, and had in a high degree the element of tender repose so essential to its adequate interpretation.—Philadelphia Press.

Christine Miller was the contralto. She has a beautiful, well cultivated voice, which she employs with intelligence and skill.—Philadelphia Inquirer.

### Organ Recital by J. E. W. Lord.

At the Meridian Woman's College, Meridian, Miss., on January 12, J. E. W. Lord, director of pipe organ in the college, gave a recital in the Auditorium, assisted by Geneva Sumner, violinist. Mr. Lord is an English concert organist, teacher and composer, a licentiate diploma Victoria College, London, and member of the Guild of Church Musicians. Mr. Lord's playing was greatly admired and he received many congratulations.

### Charlotte Maconda at Hippodrome Concert.

Charlotte Maconda will be the soloist at the Sunday night concert at the Hippodrome on January 28. She will sing the "Mad Scene" from "Hamlet," with orchestra, and also Isidore Luckstone's new waltz song which has become so popular. Madame Maconda sang several times during the past week in New Jersey and Pennsylvania.

### Edwin Grasse Recital, March 11.

The recital by Edwin Grasse, violinist, which was to have taken place at Carnegie Lyceum, New York City, on January 22, but was postponed on account of the illness of Mr. Grasse, is now announced for March 11, at the same place. Mr. Grasse will have the assistance of Paul Kefer, cellist, and George Falkenstein, pianist.

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### The Adventures of Don Keynote

with other events  
worthy  
of  
mention



by Cervantes the Little

"These pictures are very interesting," said Don Keynote to a gentleman standing beside him at the New York MacDowell Club last Tuesday afternoon.

The gentleman nodded assent, but put his hand to his ear as if to catch the sound of someone talking in a monotonous undertone at the other side of the gallery.

Don Keynote looked in the direction of the speaker. "Who is that man?" he asked.

"His name is Parker, Horatio Parker, Professor Horatio Parker," replied the stranger.

"What is he doing?"

"He is lecturing on his opera."

"What opera?" inquired the Don.

"Have you not heard of the prize opera for which the authors got \$10,000?"

"I'm sorry to say I have not heard of it. I'm a stranger in New York—that is to say, I have only recently landed."

"Listen. He's going to play some of it on the piano," said the stranger.

The Don gave his undivided attention to the pianist-lecturer.

"Did that music get the prize?" interrupted the knight.

"Oh, yes; that's \$10,000 music all right. It doesn't sound like the ordinary cheap kind some of those old German and Italian composers wrote for about fifty dollars per opera."

"I prefer the pictures," answered Don Keynote, turning again to the art works on the wall.

"What do you think of this opera, 'Mona'? Don't you think it's great?" asked the stranger.

"Sir," replied the Don, drawing himself up to his full height, "if this opera is called 'Mona,' then I say it is a pity that it was not stolen, and 'Mona Lisa' left!"

#### MUSIC IN BUFFALO.

BUFFALO, N. Y., January 15, 1912.

January 9 all the winds of heaven met for rehearsal in and about Convention Hall. The result, a gale of sixty-eight miles per hour and a temperature of eight degrees above. Despite these unfavorable conditions a big crowd of season ticket holders attended the concert of the New York Philharmonic Orchestra, under the directorship of Josef Stransky. Seldom does a stranger get such a hearty reception as that accorded the conductor, nor would the audience be quieted until he began to direct the César Franck symphony, Liszt's symphonic poem, "Tasso," and the "Leonore" overture, No. 3, Beethoven. Stransky may well be styled "a commanding figure." When Josef Lhévinne, the pianistic genius, came forward, he could do nothing but bow. Finally Mr. Stransky raised his baton and a marvelous reading was given the Rubinstein con-

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certo in E major, with Lhévinne as chief interpreter. At the close of this number Lhévinne was recalled seven times. The audience was determined to get a solo. The Gordian knot was severed by some members of the orchestra, who closed the piano and shoved it aside. A few remained to greet Stransky and Lhévinne. The former hurried away. The pianist told the writer that they were obliged to get off to Syracuse and the hour was late. The next event in this series of concerts managed by Mai Davis Smith will be the coming of the magnificent Boston Symphony Orchestra, on January 30.

The last Chromatic Club recital, January 6, was well attended. Two of the soloists who did commendable work were Harry Cumpon (who has been studying piano in Germany) and Dorothy Gurans, who spent two years at school in France. While residing in Paris Miss Gurans studied voice with King Clark. Miss Gurans is the daughter of the genial proprietor of the Hotel Iroquois. Her engagement has been announced to a prominent young New Yorker, and Buffalo will lose this charming young vocalist in the forthcoming spring.

Alfred Jury, director of the Clef Club, has been engaged as choir director at the new Plymouth Avenue M. E. Church. He will undoubtedly bring the choral work to a high standard of efficiency.

VIRGINIA KEENE.

#### Mendelssohn Choir Concerts.

As previously announced in THE MUSICAL COURIER, the Mendelssohn Choir, of Toronto, will give two concerts at Carnegie Hall, New York, February 27 and 28, in conjunction with the Theodore Thomas Orchestra, of Chicago. Dr. A. S. Vogt, musical director of the Mendelssohn Choir, has planned an interesting miscellaneous program for the first evening, including selections from the classics and by modern composers. Verdi's "Requiem" is to be sung on the second evening.

#### Esperanza Garrigue's Pupil for Star Part.

Ethel Cozzins has been engaged by the J. P. Wade Company for the star part, which calls for a cultivated singer. Miss Cozzins has a light lyric soprano voice, naturally



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# LEIPSI C

LEIPSI C, January 4, 1912.

The public rehearsal for the annual New Year's concert at the Gewandhaus was held at 11 o'clock, Sunday morning, December 31. In the unexpected and unexplained absence of the singer announced, the Leipzig baritone, Alfred Kase, appeared as substitute. With Arthur Nikisch at his post as conductor, the program then showed the Bach D minor organ toccata, played by Karl Straube; the Schumann E flat symphony; a Bruch "Odysseus" aria for baritone; the Hugo Wolf "Italian Serenade" (viola solo, played by Bernhard Unkenstein); a baritone scene from "Die Meistersinger," the concert closing with the Vorspiel to the last-named opera. This was a concert of great value, both for its literature and the excellence of performance. Straube's active life as conductor of choral and orchestral forces for the Bach Verein shows its due influence in his fine registration for organ. The Schumann symphony was one of extraordinary beauty in the unflinching repose which Nikisch maintained for every one of the five movements. The same attitude is shown by Ernst von Schuch in the Schumann D minor symphony, and then with most impressive results. Nikisch has sometimes hurried the Schumann overtures, seemingly to their disadvantage. One of the best piano playing intellects before the public has sometimes hurried parts of the Schumann F sharp minor sonata with disastrous results. The "Meistersinger" Vorspiel, heard in Nikisch's reading, has been for more than a decade one of the richest experiences that comes to the life of a musician. On the above occasion there was full realization of all the beauty and power known to be stored in the composition. Unkenstein played viola superbly in the Wolf serenade and Kase sang well, with his usual great popular success. Nikisch was stormily recognized for his wonderful giving of the Vorspiel.

The Leipzig Bach Verein, under Karl Straube, gave the first three cantatas of the Bach Christmas oratorio. The orchestra was that of the City Opera and Gewandhaus, the vocalists were Marie Schlesinger, of Leipzig; Emmi Leisner, of Berlin; Hans Nietan, of Dessau, and Alfred Kase, of Leipzig. Another tenor had been announced for the evangelist part and he actually sang in the public rehearsal, but his work was so bad that he was replaced on the concert evening. The red slip indicating the change gave no excuses, but had only the seven words, "Evangelist: Herr Hof-Opernsänger Hanns Nietan, Dessau." Nietan sang very beautifully, and it would not be surprising to find him here often in future. The Bach Verein has been very faithful to artists who have sung and given satisfaction. Miss Leisner sang impressively, and Miss Schlesinger also agreeably, if in less vocal wealth and less authority. Kase is ambitious and always gives his roles in the best finish possible for him. The chorus maintained its usual high standard.

The second of the sonata evenings by pianist Von Bose and violinist Gustav Havemann, both of Leipzig Conservatory faculty, brought the Mozart B flat major sonata, the Bach E major suite for violin alone, and the Reger violin and piano suite, op. 93, in old style. The artists played in splendid impulse and musicianlike manner. The Reger suite in three movements is in material of simplicity, permitting easy understanding, so that the public is able to enjoy it without having had much experience in hearing this composer's work. It is strange that some persons hear and enjoy the composer's simpler works and lose faith in his heavier works, which are occasionally many times more valuable through richer inspiration and richer writing.

On a few hours' notice the Leipzig pianist, Arthur Reinhold, substituted for an English pianist who is about as celebrated for her non-appearances as for the playing appointments she keeps. The concert was a joint recital with the singer, Alma Ehrhardt, of Weimar. Reinhold played the Bach C minor fantasia, the Beethoven G major rondo and pieces by Schubert, Chopin and Liszt. The vocal numbers were Beethoven's "Ah perfido" aria and songs by Brahms, Liszt, Eugen Lindner and Jensen. The singer gave considerable pleasure with good vocal material and mature style. Lindner's "Allein mit dir" is an agreeable song, in full mood and manner of Liszt. His "Lied der Ghawaze" is much more individual in some mild program effects. The artist had been a pupil of Lindner, who has been for some years and is still instructor at Leipzig Conservatory.

Violinist Paul Kochanski, of Leipzig, gave a recital designed to create sensation, both through unusual musical

gifts and technical accomplishments of the most extraordinary kind. In bringing matters back to first principles, one can classify all violinists either as of those one enjoys hearing or those one does not wish to hear. To hear Kochanski is an experience of purest delight. His stage deportment is of utmost modesty and physical repose. His musical gift keeps the compositions of his program unfolding in ideal combination of taste and feeling and musicianlike intelligence. In this day of wide variety of performance and interpretative types, and much playing of the complex textures, such as Brahms, Bruch or Bach, one almost forgets that there could be a preferred type for the playing of Paganini, yet Kochanski's style actually arouses the thought that here is a real Paganini interpreter. Details of this supposed Paganini way are a strongly Italian melodic intensity, with much sliding to the tones without giving offense to the most musical ear. There are further the absolute surety and adventurous dash of the true virtuoso in technical difficulties of the most amazing sort. Kochanski's program had three parts of the Sinding A minor suite, the Bach G minor sonata for violin alone, a new romanza dedicated to Kochanski by Karol Szymanowski, a chanson and pavanne by Couperin-Kreisler, the ever extraordinary prelude and allegro by Pugnani-Kreisler, a new berceuse by Nandor Zsolt, the "Zephir" by Hubay and the Paganini "Hexentanz." Kochanski's accompaniments were superbly played by his young brother, Josef Kochanski. Another brother is professor of cello at Warsaw Conservatory, and the family further includes a talented child pianist and a talented

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The Leipzig Orchestra Verein, under Josef Pembaur, Jr., played the Beethoven second symphony and Liszt's symphonic poem, "Die Ideale." Only a few of the wind instruments were called in from professional circles for this occasion. The other members of the Verein are students of the conservatory and amateurs from the city. The results that Pembaur achieved with them were remarkable, in view of the difficulty of working with such material. The concert was given in the Kaufhaus to an audience that filled both the floor and balcony.

The special New Year's music of the Thomas and Nikolai Kirchen included motets in the Thomas Kirche, December 30 and 31, at 1.30 o'clock, and music in the Nikolai Kirche on December 31 and January 1, at 9.30 o'clock, mornings. The Thomanerchor had regular organist, Karl Straube, in a program of Karl Hasse's C minor prelude and fugue, and adagio from op. 9, the motets, "Sei Lob und Preis" by Bach, Wernmann's "Birg mich unter deinen Flügeln" and Rheinberger's "Bleib bei uns." The second motet service had Hasse's organ chorale Vorspiels "Nun freut euch," op. 7, and "Jesu meine Freude," the motets "Helft Gottes Güte preisen," Mendelssohn's "Mit der Freude zieht der Schmerz," and J. A. P. Schulz's "Des Jahres letzte Stunde." The compositions given in Nikolai Kirche by the same Thomanerchor with orchestra were Bach's "Nun lob, mein' Seel den Herren," for December 31, and Volkmann's "Herr, schicke was du willst," for January 1. The music with orchestra is always conducted by Cantor Gustav Schreck.

Following upon Aline Sanden's four "Elektra" appearances, besides Martha ("Tiefeland") and "Mignon" at

Braunschweig, the Duke Regent has presented the artist with a service brooch of a gold crown set in diamonds. The work of the gifted artist has been so satisfactory that the Braunschweig intendant expressed his wish to have her again as guest in any role she would name.

Carl Friedberg's piano recital of January 3 had the Schumann symphonic études and sixteen compositions by Schubert, Brahms and Chopin. Among beautiful and less known of these were a Schubert D major rondo, op. 53, the Brahms D minor capriccio, op. 116, the Chopin B flat minor mazurka and the A minor waltz. The recital interested continually through evidence of intellect and musical inspiration in finest coordination. The audience was rather a small one, but it had numerous connoisseurs, who applauded vigorously in recognition of exceptional art.

EUGENE E. SIMPSON.

## Strauss Remembered the People's Symphony.

The executors of the estate of the late Nathan Strauss, of Brooklyn, have notified the People's Symphony Society, of New York, that Mr. Strauss bequeathed the sum of \$2,000 to the People's Symphony Society, and also that the society will have some interest in the residuary estate of the late dry goods merchant. Nathan Strauss was a sincere music lover and such work as the People's Symphony Society is doing appealed to him. Mr. Strauss subscribed to all musical events given in Brooklyn, including the opera, symphony concerts and the many affairs for the benefit of philanthropic and charitable associations.

Last night (Tuesday) the People's Symphony Society gave a choral concert at Cooper Union; the program was given by the St. Cecilia Club, of which Victor Harris is the musical director. The program for the night follows:

In Rosetime .....	Grieg-Harris
In Kahne (In the Boat) .....	Grieg-Harris
Valentine's Day .....	C. V. Stanford
The Slave's Dream (new choral ballad) .....	H. A. Matthews
Rosenlied .....	Ludwig Thuille
Laudi alle Vergine .....	Verdi
Morning Hymn .....	Henschel
Before the Daybreak .....	Nevin-Harris
'Twas April .....	Nevin-Harris
The Woodpecker .....	Nevin-Harris
Year's at the Spring .....	Mrs. H. H. Beach
Elfenlied .....	Hugo Wolf

(First performance in America.)

Asleep .....

(Dedicated to the St. Cecilia Club by the composer.)

## Sulli Pupil's Success in Opera.

Following is the record of the successful first appearance of one of Giorgio M. Sulli's pupils in grand opera at Mexico City:

Lena Mason, the young American prima donna, who has just come from New York to join the galaxy of singers now delighting Mexico City's music lovers by their rendition of grand opera at the Colon Theater, had her debut last night in Donizetti's "Lucia di Lammermoor" and proved herself to be a decided acquisition to the company.

While she was undeniably nervous, she quickly won the hearts and appreciation of her audience by her exceedingly sweet voice and her natural acting. She looks the part, too, for she is both young and pretty, and it needed no stretch of the imagination to picture her as the fair young Scotch lassie whom Sir Walter Scott made famous in his "Lady of the Lake," for that is the story of "Lucia di Lammermoor." Her voice is very pure and very musical, and has a wonderful carrying quality, which makes every note clear and distinct. It was well modulated, too, and showed a remarkable agility in the finer coloratura passages. Her runs were especially good and in the flute song she showed that she had been very thoroughly schooled, for her echo and staccato notes were such as only a most gifted singer is capable of giving.

On the whole, her performance was in the nature of a triumph, for she was obliged to repeat a portion of the "Mad Scene" in response to the vociferous demands of her audience, all of whom seemed more than pleased with the young debutante and her work. —Mexican Herald, December 26, 1911.

## Hugh Allan Learns Role in Record Time.

Hugh Allan was called suddenly to Montreal last week by a telegram from Manager Jeannotte, of the Montreal Opera Company, stating that his mother was not expected to live, but she has passed the crisis and is now on the road to recovery. While in Montreal the singer cast for the part of Tybalt, in "Romeo and Juliette," was taken ill at the last moment and Mr. Allan was appealed to. Although he did not know one word or one note of the part, he accomplished the remarkable feat of learning it in an hour and a half. The Montreal Daily Star said:

Hugh Allan, who has rejoined the company for the balance of the season, was the Tybalt. He took the place of Signor Stroecco, who is, unfortunately, ill with a severe cold. Mr. Allan's voice, a natural tenor of no little beauty, was heard to infinitely better advantage than at any other time this year or last. He had a fair chance to show his merit, and he achieved a distinct success.

## Paterson Festival May 2, 3 and 4.

The annual music festival in Paterson, under the direction of C. Mortimer Wiske, will take place in the Fifth Regiment Armory, May 2, 3 and 4. Among the artists engaged are Alessandro Bonci, the famous tenor; Mary Garden, of the Philadelphia-Chicago Grand Opera Company; Namara Toye, the young lyric soprano; Mildred Potter, contralto, and Augusta Cottlow, the American pianist. Program features will be announced later.





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## Elena Gerhardt Wins New York Approval.

Elena Gerhardt, the German lieder singer, who has just come to America to engage in concert work, made a most favorable debut at Carnegie Hall, New York. Of her first recital three leading New York papers commented as follows:

Elena Gerhardt made her American debut in a song recital at Carnegie Hall, and within a quarter of an hour of beginning her program had plainly shown why the Germans pointed at her with pride. Miss Gerhardt is welcome and her stay in the land of the musical barbarians will undoubtedly be profitable.

Miss Gerhardt is in some respects an ideal singer of songs. She has her limits, as every other singer has, but within them she is a true artist and an eloquent interpreter.

In the first place she has a voice excellently suited to her calling and her methods are perfectly adapted to her undertakings. Her natural voice is most agreeable, a full blooded soprano, rich, warm and of sufficient power, especially in the splendid middle register. The scale is well equalized and the tone production is of unusual mastery. Miss Gerhardt has found the secret of coloring. She can sing from the bottom of her scale almost to the top in full voice, letting loose all the resonance of her organ, and she can sing from the top almost to the bottom in the light, thin quality customarily called "head" tone, which enables her to give forth a most exquisite

phrase and its suggestion of ecstasy; the "Sapphische Ode," a test of phrasing and command of legato; and to a degree, in "Immer leiser wird mein Schlummer." There was no forcing, however, in the vigorous and characteristically rhythmic delivery of "Der Schmied"; and this and Brahms' "Vergebliches Standchen" she had to repeat. She did little that was more delightful than Strauss' "Morgen," and especially his "Wiegenlied," less well known, but even more beautiful when sung with the ethereal delicacy, the intense and contained emotion, and the beauty of legato tone that she put into it. Of the songs by Hugo Wolf she was most successful in "Auf einer Wandering," wherein she expressed with great skill and subtlety its changing moods. Miss Gerhardt is, in fact, a mistress of variety and characteristic interpretation of a wide gamut of moods and emotions as they are embodied in the German lied; and thereby her singing is given a deep interest.—Times, January 10, 1912.

In a clinging white gown that boasted ermine edges, and crowned by a white ermine toque with white flaring aigrettes, Elena Gerhardt looked like a full blown snow princess yesterday afternoon as she stepped on the stage of Carnegie Hall. She is one of Germany's foremost lieder singers, and this was her American debut.

Abroad the soprano has won high praise, and she proved yesterday that she is a great artist. Details are the merest trifles compared with the bigness of her interpretations, and all criticism goes to the very back row and sits down when it comes to speaking of her lower tones. These were simply luscious, and in her high notes there was a jubilant ring, of which she made excellent and judicious use.

The program was remarkably built, with no concessions toward popular taste, only five composers being represented, all German, namely, Franz, Schubert, Brahms, Wolf and Strauss. She sang only in German, and was least happy in songs that required agility; but when the mood desired was lyric and dramatic she was almost wonderful. She stirred her audience by her singing of Schubert's "An die Musik," the same composer's romance from "Rosamunde," Brahms' "Sapphische Ode" and Strauss' "Morgen." Brahms' "Der Schmied" was remarkably sung and she had to repeat it at once. At the close of the concert she gave several encores.—Herald, January 10, 1912.

## Concerning Cécile Ayres.

Cécile Ayres, the brilliant young Philadelphia pianist, now in Europe, has been the recipient of many complimentary press notices, of which the following are samples:

A young and certainly gifted pianist, Cécile Ayres, played in Klindworth-Scharwenka-Saal, among other things, the E major sonata of Beethoven (op. 109). Her performance was notable for clear technique, a well trained touch and original feeling. Her program was a little out of the usual in that the sonata was preceded by a melody from Gluck-Sgambati and a gavotte from Bach-Saint-Saëns, classically fashioned salon music. After the sonata followed a ballade by Grieg, a toccata by Leschetizky, "Reflets dans l'Eau" by Debussy, the F minor etude and the tarantella (Rossini) by Liszt, as modern contributions.—Allgemein Musik Zeitung, December 15, 1911.

Cécile Ayres, who announced herself without ostentation, has proved herself a pianist of superior taste.—Illustrierte Musikzeitung, Berlin, December, 1911.

The remarkable achievements of the youthful pianist, Cécile Ayres, have proved of sufficient importance to challenge the serious consideration of critics wherever she has appeared. Since her debut in Berlin two years ago, when her already mature playing evoked the highest commendation, she has advanced steadily in her work until now she is reaping the reward of earnest endeavor, and likewise fulfilling the promises held out at that time for her future. In two concerts at Christiania she won the enthusiastic praise of distinguished Norwegian critics. Miss Ayres scored brilliant successes in recent appearances with orchestra in Frankfurt and Gortitz.—Continental Times, Berlin, December 3, 1911.

The piano recital of Cécile Ayres made a pleasant impression. In Beethoven's E major sonata (op. 109) she showed herself very intellectual. This concert giver has also temperament, and the possibilities are that she will develop richly. Her performance of this sonata, which is most exacting both spiritually and technically, was clear though somewhat restrained. It indicated the presence of a far reaching and brilliant capacity for future success.—Vossische Zeitung, December 10, 1911.

## Andrea Sarto Busy.

Andrea Sarto, baritone, formerly of the Metropolitan Opera House, has a voice that has won him the highest tribute from press and public. It is of fine quality, sweetness and purity, showing the results of good training and natural taste. He displays a rich temperament and powers of interpretation, singing with artistic and dramatic sincerity. Mr. Sarto's repertory is extensive, covering many operas in several languages, oratorios and numerous songs of the modern and classic schools. He is, therefore, much in demand. On January 4 he sang in Harlem at a public installation; on January 9, in Newark, at a private musicale; on January 11 at another private musicale at the house of Mrs. Harry Sachs on West Seventy-fourth street, New York.

E. S. Brown, concert direction, announces some future dates as follows: January 29, recital, Park Hill Country Club, Yonkers; January 30 and 31, Sixty-ninth Regiment Armory, Thackeray Centenary; February 13, Hastings, N. Y.; February 20, New York City.

## Schumann-Heink Signs New Contract.

Madame Schumann-Heink has signed a new contract with the Quinlan International Musical Agency. The famous contralto has reached the Pacific Coast, where she is to be heard in an important series of concerts and recitals.

ELENA GERHARDT.

mezza voce and to impart to certain passages that remote, introspective feeling required to meet exactly the demands of many songs.

Her phrasing is for the most part good, though in one or two places yesterday there were small idiosyncrasies which raised questions. She enunciates her texts clearly and generally without disturbance of the poise of the tone producing organs, though here, being a German, she never hesitates to sacrifice beauty of tone to intelligibility when the two seem to her to come into opposition.

She interprets her songs with much insight and with communicative influence. There were times yesterday when she held her audience intent on every tone and syllable, and the applause was of the kind which signifies genuine enjoyment.—Sun, January 10, 1912.

She soon made it clear that she is an artist of no common fibre, and that by her intelligence and understanding, her musical feeling, she has penetrated deeply into the essence of the German song. Her program was confined to this branch of art entirely. It comprised songs by Franz, Schubert, Brahms, Strauss and Wolf—songs of widely diverse expression, for which she was almost uniformly successful in finding beautiful, varied and characteristic expression.

Her voice is at its best sympathetic, amply endowed with power and controlled, on the whole, with skill and with a keen appreciation of varieties of color and expressive nuance. It is most satisfying when she uses it in mezza voce and piano, which she is, apparently, fond of doing, and from which she gains many poetic and charming effects. Her louder tones are often fine, as well. Miss Gerhardt's phrasing and care for the melodic line are exercised with finished skill and are those of an artist, and her technique of breath control is such as to second her artistic intentions in this respect almost unerringly.

Schubert's "Die Forelle" and "Wohin" she sang with great charm and vivacity. There might have been some question as to the disposition of her phrasing in Schubert's "An die Musik," but there was much breadth and warmth of sincere expression in it. Quite exquisite in its tenderness was her interpretation of the little "Romance" from Schubert's opera of "Rosamunde." "Der Vollmond Strahlte" sung in mezza voce and then pianissimo, with perfect repose.

Miss Gerhardt's singing of Brahms, Strauss and Wolf was in many respects fine; as in "An die Nachtigall" and its breadth of



## ST. CECILIA CONCERT.

The grand ballroom of the Waldorf-Astoria, New York, was filled on Tuesday evening, January 16, on the occasion of the first private concert of the sixth season by the St. Cecilia Club, Victor Harris, conductor. The program was of exceptional interest, inasmuch as it included several numbers sung by the club for the first time, and in detail was as follows:

Zur Rosenzeit .....	Grieg-Harris
In the Boat .....	Grieg-Harris
Laudi alla Vergine Maria .....	Verdi
'Twas April .....	Nevin-Harris
Before the Daybreak .....	Nevin-Harris
The Woodpecker .....	Nevin-Harris
The Slave's Dream .....	Matthews
(New, first time)	
J'ai pleuré en rêve .....	Huë
Mandoline .....	Debussy
Malgré moi .....	Pfeiffer
Paul Dufault,	
Rosenlied .....	Thuille
(First time.)	
Fairy Song .....	Wolf
(First time.)	
Valentine's Day .....	Stanford
Morning Hymn .....	Henschel-Ries
The Awakening .....	Loepke
Kerry .....	Harris
A Song of the Sea .....	Riker
Paul Dufault,	
Asleep .....	Spross
(Written for the Club. First performance.)	
The Year's at the Spring .....	Beach

The St. Cecilia Club now ranks as one of the finest choral bodies in America. This rank has been achieved through diligence, perseverance, ability and interest. Mr. Harris has gathered around him a body of singers who understand the essentials of part singing and whose voices blend beautifully. There is no uncertainty, no hesitancy, no slip, no doubt whatever as to intents and purposes when these ladies rise to deliver and interpret a number. The attack is sure and certain, precise and firm. The volume fluctuates according to the spirit of the music as indicated by the conductor. There is no predominance of parts, unless there be occasion therefor. The tone emitted is pure and irreproachable, and of a quality that delights. The most eloquent feature of the club's ability, however, lies in its powers of nuance and phrasing. It is difficult to conceive how these two important factors in musical interpretation could be improved or surpassed, and one must hear the club sing fully to appreciate the splendid depths sounded.

Mr. Harris has done a noble work in arranging some of the Grieg and Nevin songs for female chorus. His work shows skill and facility, and these transcriptions were among the most enjoyable offerings of the evening. Delicacy of the most refined type is required to do them justice, and the club met the requirements fully and creditably. Especially fine were "Twas April" and "Before the Daybreak," the latter redemanded. In the Verdi paean to the Virgin Mary, the club had an opportunity to enter into the deeper phases of musical art and to show its skill as an interpreter of weighty matters. This, a capella chorus, is extremely difficult, and might easily become a travesty in hands not equal to the task. The club not only gave the work a magnificent rendition, but gave it as it was written, in Italian.

The composer of "Lobetanz" was represented by a somewhat indifferent piece, which, however, was presented in the best possible manner. In Wolf's setting of the Shakespearean "Midsummer Night's Dream" lines, and in Matthew's ballad the club embraced the advantages offered and earned demonstrations of approval which were heartfelt and sincere. The Ries arrangement of Henschel's lovely "Morning Hymn" evoked great applause. The club sang it magnificently with a volume and a sostenuto that were as surprising as they were good, surprising because it did not seem possible that such volume and such breadth could come from a hundred throats. Mr. Harris is deserving of the highest praise for bringing the St. Cecilia Club to a state of such excellency, and the club is to be congratulated for being able to respond so splendidly to his instruction.

The soloist was Paul Dufault, a tenor whose superior art has been heard and enjoyed quite frequently of late. He is always a welcome guest, because he sings with soul and temperament, brings to his work finish and style, and is the possessor of a voice of appealing quality, smooth and velvety in timbre. It is doubtful if there be a singer on the concert stage today who can sing French songs more delightfully and with greater charm than Paul Dufault, and the three he presented were fine examples of the modern school of musical declamation which the singer illuminated by a flawless interpretation. They were fine specimens of vocal art. Of course, the familiar "Mandoline" had to be repeated. Mr. Dufault was not so happy in the English group, although he sang them well.

The active members are as follows: Grace Abbott, Almira Arms, Mrs. Henry Burden, Louise Barrows, Mrs. A.

C. Brown, Mrs. Wilson H. Blackwell, Mrs. F. O. Bennett, Mrs. R. S. Bickley, Mrs. Bamberg, Mrs. A. C. Becker, Florence Bronson, Mrs. Bawden, Miss Bornefeld, Miss Bushnell, Harriet Bronson, Mary Bloomer, Mrs. Francis Culbert, Julia Culbert, Margaret Corbet, Mrs. James Cherry, Mrs. E. P. Cronkhite, Mrs. G. V. Converse, Mrs. L. J. Cornu, Mrs. Archie Conover, Mrs. Thornton Chard, Mrs. Brice C. Collard, Mrs. Charles T. Dutton, Georgie Day, Mrs. Frederick Edey, Ethel S. Elliot, Isabel W. Easton, Mabel Ewen, Mrs. H. I. Earle, Mrs. John Flagler, Clara Friedlander, Mrs. E. H. Frank, Mrs. Sarah Fellowes, Mrs. José Ferrer, Mrs. John Gillespie, Hortense Gilmore, Mrs. James Belden Gere, Ruth Guernsey, Laura Guy, Mrs. Lloyd Gearhart, Mrs. Benjamin Gerding, Mrs. August Gemunder, Mrs. Benjamin Hall, Mrs. Bruno Huhn, Helen Holbrook, Elizabeth Hosford, Mme. Paul Heroult, Mrs. George Hayner, Martha Hathaway, Beatrice Hermann, Mrs. Nathaniel Huggins, Mrs. Jackson, Mrs. Camila S. Keating, Mrs. Harry A. King, Marjorie Lyon, Katherine Lurch, Mrs. C. M. Learned, Caroline E. Lewis, Annie Leale, Elsie Morrill, Mrs. Francis Morgan, Mrs. F. S. McIntock, Mrs. Lancaster Morgan, Mrs. R. C. Magargel, Mrs. J. W. Mayer, Helen McLean, Mrs. Marion McMillan, Mrs. Charles E. Mandelick, Mrs. C. W. Ogden, Jr., Mrs. Milton F. Odell, Mrs. Clarence Peacock, Mrs. Wm. V. V. Powers, Mrs. A. J. Parker, Mrs. Howard Potter, Mrs. A. A. Robinson, Mrs. R. Llewelyn Rees, Mrs. Frederick St. Goar, Mrs. E. E. Stowell, Mrs. John Sutphen, Miss Sutphen, Mrs. J. F. Stone, Mrs. Edward Stout, Mrs. J. L. Seligman, Marion Strong, Mrs. F. E. Seward, Dorothy Shepard, Marion Stoddard, Wyntje Smith, May Terry, Elizabeth Trabuc, Mary E. Thurston, Lillian Underhill, Mrs. Auguste S. Vatable, Marion Vinol, Mrs. Benjamin Wood, Irene Washburn, Mrs. Rawson Wood, Helen A. West, Susan Warren, Mrs. Washburn, Mrs. H. R. Wilson.

## Max Pauer as a Liszt Interpreter.

Max Pauer was selected as soloist at a Liszt celebration held by the Bielefeld Musikverein. Here again the supreme mastery of this genius of the piano amazed his hearers to a most remarkable degree. Whether it be Bach, Beethoven, Schumann, Chopin, Liszt or any other of the classics or moderns, so objective are his presentations of the composer's thought that one involuntarily feels in each instance that here the pianist is revealing his own artistic preference. And so it proved again in this Liszt program, of which the critics wrote as follows:

No better interpreter could have been desired than Prof. Max von Pauer, of Stuttgart, who ranks among the most eminent of pianists. The overwhelming difficulties piled up in the A major concerto afford an opportunity to the virtuoso to show whether he has attained the pinnacle of artistic capabilities. Pauer overcame them with dazzling ease, holding his audience spellbound by his masterly interpretation. This revealed to us a technic able to cope with all the requirements of modern virtuosity, purring delicacy in the passages, and an extraordinary richness of nuancing from the powerful but never brutal fortissimo down to a pianissimo as dainty as a half breathed sigh. The artist sings, jubilates, moans and speaks aloud in expressive accents. Everything that he sets before us is sharply and rhythmically outlined; he possesses emotional force, dash and an eloquence that carries the audience away. A great reception was given him, and the artist was compelled to acknowledge the unceasing applause by an extra, which was rendered most brilliantly.—Bielefelder General-Anzeiger, October 23, 1911.

An artist of the very highest rank had been gained to interpret the A major concerto for piano; we allude to Professor von Pauer. This most excellent pianist represents, above all, the poet at the piano; his treatment of the cantilene, as well as his rendering of the brilliant, cornet passages, despite the warmth and temperamental power of the interpretation, mainly consider the ideal in musical rendition and color and fire even the slightest passages. An exceptional knowledge of the pedal and an execution that coped with ease with all the difficulties imaginable in finger technic were displayed to the full both in this work as well as the "Benediction de Dieu," which he played later on.—Westfälische Zeitung, Bielefeld, October 23, 1911.

## Frida Windolph to Tour New England.

Frida Windolph may be counted among the successful sopranos of New York. She has a beautiful coloratura soprano voice of a most pleasing quality, which, together with a charming appearance, makes this young artist a success. E. S. Brown, who is now booking Mrs. Windolph for recitals, concerts and opera, expects a very busy future for her. Mrs. Windolph is to make a tour of the New England States in the spring, and will then sail for Europe, where she expects to enter the grand opera field.

## Russian Trio on Tour.

The brothers Bernstein, constituting the Russian Trio, are making a tour south. They gave a concert in Birmingham, Ala., last Sunday. The present tour will be necessarily a brief one, as they are obliged to be in New York for their fourth subscription musicale, which is to take place at the residence of Mrs. L. C. Williams on February 4.



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## OPENING PROGRAM (Subject to Change)

Overture No. 3, "Leonora" .....	Beethoven
Symphonic Poem, "Francesca da Rimini" .....	Tchaikovsky
Symphony in C Minor, No. 1 .....	Brahms
Tone Poem, "Death and Transfiguration" .....	Strauss

## For Wednesday Night, April 10th, 1912

Overture, "Meistersinger" .....	Wagner
Variations on a Theme by Haydn .....	Brahms
Tone Poem "Don Juan" .....	Strauss
Symphony in C Minor, No. 5 .....	Beethoven
Hungarian Rhapsody in F, No. 1 .....	Liszt

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

The committee on artistic program making has been formed as follows: Mrs. S. S. Gardner, chairman, 2046 East Eighty-eighth street, Cleveland, Ohio; Mrs. Felix Hughes, Mrs. Franklin B. Sanders, Mrs. Arthur Bradley, all of Cleveland, Ohio.

The committee on sacred music includes Mrs. Fannie Hughie, chairman, Boyle avenue and Olive street, St. Louis, Mo.; Mrs. George J. Frankel, Mrs. David Allen Campbell, Nellie Strong Stevenson.

The personnel of these two committees assures work of the very highest order.

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The Ladies' Musical Club of Bedford, Ohio, has issued a year book which gives valuable hints for study in the arrangement of programs devoted to Scandinavian music:

Folk Songs and Dances.  
Early Norwegian Composers.  
Four meetings devoted to Grieg's music:  
Northern Dances and Folk Tunes.  
Lyrical Pieces.  
Symphonic Dances.  
Peer Gynt.

One program is given up to the music of Svendsen and Sinding, one to Agathe Backer-Grøndahl and one to Niels W. Gade. A program of "Swedish music and music of Finland" and one of the music of Lassen, Schytte and Hartman. In lighter vein a very charming program of "Bird Songs" and by way of variety "An afternoon with Cecile Chaminade." A program of "Winter Music" and a celebration of the Liszt centenary in a program of his music.

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The Afternoon Musical Society of Danbury, Conn., sends a report of a Liszt centennial celebration, given on

Thursday afternoon, December 14, 1911. The program, devoted to the music of Franz Liszt, was preceded by a meeting on December 7, when sketches of the composer's life were given. The music for the Liszt celebration was provided by visiting members of the Wednesday Afternoon Musical Club of Bridgeport, Conn. The program was as follows:

Piano solo, Song to the Evening Star (Tannhäuser)... Wagner-Liszt  
Mrs. Leslie E. Vaughan.

Contralto solo, Die Lorelei.  
Alice Louise Mertens.

Piano solo—  
Gondoliers.  
The Nightingale.  
Ethel M. Pigg.

Contralto solo, Mignon's Lied.  
Alice Louise Mertens.

Piano solo, Liebestraum.  
Mrs. Leslie E. Vaughan.

Contralto solo—  
Du bist wie eine Blume.  
Es muss ein Wunderbares sein.  
Alice Louise Mertens.

Piano solo, Rhapsodie Hongroise No. 12.  
Mrs. Vaughan at the piano.

The year book of the Danbury Club announces two meetings in January to be devoted to the "History of Music in Russia." Also interesting programs to be given later on "American Organists and Organs," "Idealized Dance Forms" and "Serenades and Barcaroles."

E. W. RULON, Press Secretary.

## Colombini as the Duke of Almaviva.

Signor Colombini, the versatile artist of the Montreal Opera Company, recently made his appearance as the Duke of Almaviva in "The Barber of Seville." The Montreal Daily Star, of January 12, said:

A pleasant surprise was afforded many by Signor Colombini as the Duke of Almaviva. This admirable artist does nothing badly,

but some things he achieves are so delightful in their exquisite detail and in the thoroughness and vivid realism of their characterization that they stand out pre-eminent. His Duke of Almaviva is one of these. Usually the role is played in the stereotyped milk-and-water tenor style, with a little mild romance and a little mild buffoonery. Signor Colombini made it intensely human, intensely humorous, and exhilaratingly atmospheric.

His spirit of fun seemed to be infectious. Everybody in the cast entered into the spirit of the play along the lines indicated in the first act by Signora Colombini and Nicoletti, and the result was an all-round degree of sound acting and effective singing which exceeded, if anything, that of Friday last.

Certainly Signor Colombini could hardly be excelled in the role of the Duke. His boisterous fun in the second act, where he simulates a drunken soldier, kept the audience in roars of laughter. There was no need to understand Italian in order to appreciate last night's performance. So admirable was the acting, it conveyed the story in gestures clearly enough. Signor Colombini did some very good singing, judging his work from the purely vocal side; but it must be taken as a character study. It was one of rare finish, finely executed, and displaying that consummate care for detail which invariably manifests itself in all this brilliant artist's work.

## Carl Flesch's Second Appearance in London.

Carl Flesch, whose remarkable violinistic gifts have long been recognized on the Continent, in his two concerts given in London in November established there on a foundation of absolute fact his genuine mastery of the violinist's art, amply substantiating the reports of his greatness which had preceded him. Appended are press notices, showing how thoroughly he won the admiring sympathies of his London audiences:

At his second recital Carl Flesch deepened the impression he created at his first appearance. He is the most noteworthy violinist that has been heard in London for some years. Mastery of technic is with him only a means to an end. He might be a virtuoso, if he wished, second to none, but he prefers to be an interpreter in the highest sense of the word. If one must criticize, one might say he carries self-effacement just a little too far. His playing of Joachim's "Hungarian" concerto was a notable achievement, but it is difficult to make the work—always excepting the romance—really interesting. He also introduced a new fantasia by Josef Suk, the leader of the Bohemian Quartet, which is effective, but extremely rhapsodical.—The Star, London, December 1, 1911.

For his second concert, given yesterday afternoon at Queen's Hall, this eminent violinist had chosen a more varied program than he gave at his first. Mozart's concerto in A was followed by a fantasia for violin and orchestra by Josef Suk (a member of the famous Bohemian String Quartet), and Joachim's "Hungarian" concerto completed the scheme.

Its very variety served to throw into high relief the constant qualities of Herr Flesch's playing. To a flawless technic he adds an unflinching command of classical style, which makes every passage perfectly pure and equally well polished, whether it is the simple ornament of Mozart, the bravura of the Bohemian music or the highly organized elaborations of Joachim. Nevertheless, one felt the defect of the quality in a certain unbending restraint of style. His playing of Mozart was a little cold, especially in the slow movement; and in Josef Suk's work, which was new in England, the impetuous spirit of the allegro was more realized in the playing of the orchestra under Sir Henry Wood than in the solo violin part. The most enjoyable part of this work was the andante and the allegretto scherzando, which together form the central section. In the beautiful melody of the former, the rare quality of the violinist's tone and the delicacy of his phrasing were peculiarly eloquent. Joachim's concerto is not one which many violinists care to play, and it may be safely conjectured that no such finished performance of it has been given in London since his composer played it. Herr Flesch has the same power which Joachim possessed of accomplishing miracles of execution without allowing his audience to know that they are miracles, and this power makes him able to interpret the concerto in its true musical proportions. He can make elaborate passages take their places as subordinate to the simple melodic ones.

It was a remarkable performance, which, culminating in the brilliant finale à la Zingara, roused the audience to such enthusiasm that after many recalls Herr Flesch had to satisfy his hearers by playing a couple of movements by Bach.—The Times, London, November 5, 1911.

Several interesting concerts were given yesterday. Carl Flesch, making his second appearance at the Queen's Hall in the afternoon, strengthened the good opinions called forth by his first. He is beyond question a player of the very first rank, whose interpretations are all invested with rare distinction and authority. One of the finest things he did yesterday was Joachim's too rarely heard "Hungarian" concerto, the exacting but beautiful and expressive solo part of which he played with wonderful insight, sympathy and technical power. An effective fantasia for violin and orchestra by Josef Suk was another interesting item in his scheme, and in this also he was heard to fine purpose.—London Westminster Gazette.

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## Cincinnati Symphony Orchestra a Revelation.

The Cincinnati Symphony Orchestra has been a revelation to those who attend symphonic concerts, not only in the home town, but elsewhere. Following are several press comments pertaining to appearances in Pittsburgh and St. Louis:

Despite the fact that the thermometer hovered around the zero mark and that the freezing north winds were blowing with avidity about the ears of all who ventured out of doors, a goodly number of music lovers braved the elements and attended the second concert given this season by the Cincinnati Symphony Orchestra, Leopold Stokowski, conductor, in Carnegie Music Hall. The faint hearted ones missed a concert of the highest order and those who ventured out were well repaid for the effort and its related inconveniences.

The symphony was Johannes Brahms' No. 1 in C minor. The Brahms symphonies are not new to Pittsburgh. Emil Paur, perhaps the greatest interpreter of his orchestral music now living, and the Pittsburgh Orchestra under his direction was heard in many of Brahms' most important orchestral works. It cannot be said that the rendition given this work last evening suffered a jot by this fact, however, as the spirit of the composer was caught and reflected throughout and with the exception of one episode, where the wood wind did not ring absolutely true, no fault could be found. The third part in which the composer has so vividly drawn his picture in rich and brilliant colors is one of the most magnificent pieces of writing in existence, and the audience last night was fairly carried away with the intensity of its rendition.—Pittsburgh Dispatch, January 10, 1912.

The second concert in the Pittsburgh series of the Cincinnati Orchestra was given in Carnegie Music Hall last night.

The entire first part of the program was occupied by the C minor symphony of Johannes Brahms, a work that was not entirely unfamiliar to many in the audience. The sublime beauty of the themes of this masterpiece cannot fail to impress even those concertgoers who hold up their hands in horror at the mere suggestion of a Brahms symphony. The work met with a warm reception, Conductor Leopold Stokowski being recalled several times, generously sharing the honors with the orchestra. The melodious episodes of the andante sostenuto served to display the good tonal qualities of the strings and wood winds, particularly the oboe part, in the capable hands of Albert Debusher, whose playing in former years in the Pittsburgh Orchestra was doubtless pleasantly remembered by many in the audience. Conductor Stokowski revealed splendid command and enthusiasm in the telling climaxes of the last movement. The orchestra played this heroic movement with verve and rich color, and it was given with fine effect. The other orchestral number was the "Tannhäuser" overture, which never seems to lose in interest or grow old. It was given a careful, capable performance and received the usual enthusiastic commendation.—Pittsburgh Gazette-Times, January 10, 1912.

A revelation of the apotheosis of music, such as "bath power to enchant the soul of man," was afforded the fashionable audience

of discriminating music lovers that assembled at the concert of the Cincinnati Symphony Orchestra in the Odeon, Wednesday evening. Symphonic music, majestic, exalted, incomparable, was interpreted by the visiting instrumentalists, under the inspiring leadership of Leopold Stokowski, with such consummate skill and artistry that something like an ovation followed each offering.

Never within the recent memory of the most inveterate concertgoer has anything approaching the high artistic merit of the performance been heard in St. Louis.

The technique, attack and tonal balance with which the orchestra played was truly marvelous, indicating that each of the eighty musicians of which it is composed—mostly young men—is the possessor of unusual individual ability. Throughout, however, the virile personality of the young conductor dominated, and the absolute control which he exerted, the spontaneity and precision with which his commands were responded to, proclaimed him a dirigent of wonderful potency.

The full capabilities of the concerted playing of the orchestra were demonstrated in the inimitable interpretation which was given Tchaikowsky's immortal fifth symphony. Words cannot adequately describe the transcendent beauty with which this masterpiece was presented. It evoked a wildly enthusiastic demonstration.

In the final offering of the evening, the "Tannhäuser" overture, some exceptionally graphic ensemble effects were attained. The fidelity to the score with which the colorful, intricate theme was played, challenged the highest admiration. This event will long linger in the memory of all present as one of rare musical delight.—St. Louis Star, December 14, 1911.

### Notables at Hoegsbro Reception.

Inga Hoegsbro, director of the New York Conservatory of Northern Music, gave a reception Saturday, January 20, in her studio, 13 East Thirty-eighth street, New York, when some very interesting music was heard. Platon Brounoff played several of his own compositions, and also delighted the audience with his singing of Russian ballads.

Ellen Arendrup, of Copenhagen, gave a group of Scandinavian songs with her own translations, and was highly complimented by Alexander Heinemann, who was among the guests, and who also complimented the Danish baritone, Holger Birkerod, head of the voice department, for his perfect method as illustrated by his pupils, among whom was a young tenor, Svend Foy, with an unusually beautiful quality of voice.

Lillian Concord Jorfassen sang several songs, among them a very attractive berceuse, composed by Miss Hoegsbro, who played the accompaniment as well as several

solos. Many Scandinavian and American notabilities and artists were among the invited guests, among whom were Professor Lorentzen, president of the American Society; Mr. and Mrs. Gade, Mr. and Mrs. Jonas Lie, Charlotte Lund, Margaret Huston, Count and Countess Fabri, Caratino Sciarino, the Italian sculptor, Elith Reumert, the Danish actor, and Herman Bang, the Danish author.

### Baernstein-Regneas Musical Afternoon.

A delightful musical afternoon was given at the Baernstein-Regneas Studios, 133 West Eightieth street, New York, on Thursday, January 18. The program introduced several well known artists, who appeared as follows:

Love Is a Rose.....	Gertrude Sans Souci
When Song Is Sweet.....	Gertrude Sans Souci
Gather the Roses.....	Louise Dool Kyger.
Take Me.....	Gertrude Sans Souci
A Rose, a Kiss, and You.....	Gertrude Sans Souci
Wishes.....	Eleanor Ratzburg.
Where Blossoms Grow.....	Gertrude Sans Souci
Polonaise (Mignon).....	Helen Stein.
Spirito Gentil (La Favorita).....	(Accompanied by the composer).
With Verdure Clad (Creation).....	Thomas
Morgen Hymne.....	Florence Rosenberg.
Zueignung.....	Donizetti
Air de Juliette. (Romeo et Juliette).....	Max Roger de Bruyn.
Ah, fors' e lui (Traviata).....	Haydn
	Eleanor Ratzburg.
	Henschel
	Strauss
	Louise Dool Kyger.
	Gounod
	Florence Rosenberg.
	Cleo Gascoigne.
	Umberto Martucci at the piano.

Among those present were: Mrs. Edward Lauterbach, Mrs. Edwin Palmer, Mrs. L. L. Danforth, Marguerite Ross, Mrs. G. Thomas Stockham, Countess de Pietro Billing, Mrs. Spencer T. Driggs, Mrs. R. Walter Leigh, Miss De Piffa, and other social lights, as well as many from the world of music, among them being Madame Van der Veer Miller, Madame Turner-Maley, Miss Provan, Georges Vigneti and Walter Yale.

### Reyl and Chorus Off for Bermuda.

Emil Reyl, director of the American Conservatory of Music of the City of New York, has taken his Beethoven Männerchor to Bermuda for a trip. They will give a concert at the Colonial Theater, Hamilton, and expect to return on January 29.

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sical Courier must reach these offices each week  
not later than Saturday morning, 10 o'clock a. m.,  
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following Wednesday.It was Bernard Shaw who said that it is not al-  
ways the artist who fails; sometimes it is the public.Sousa and his Band have given 8,000 concerts,  
which seems to establish a world's record in that  
regard.SUGGESTION to American composers: John D.  
Rockefeller wears a paper vest and says that it is  
very warm indeed.A STRIKE of ballet dancers is announced by the  
Paris Grand Opera. This will give their grand-  
daughters a chance at last.DR. CARL MUCK's compensation as conductor of  
the Boston Symphony Orchestra will be \$28,000 a  
year and a life insurance to cover the loss of his  
pension from the Berlin Royal Opera.MASCAGNI's "Ysobel" is reported as having  
scored a triumph at its La Scala premiere in Milan.  
La Scala is the same opera house which removed  
"The Girl of the Golden West" from its repertory  
this season.NEXT season will see a more extensive repertory  
of German works at the Chicago Opera than is be-  
ing given there now. This announcement has no  
official backing, but THE MUSICAL COURIER is mak-  
ing a guess.AND were "The Girl of the Golden West" to be  
done eighty-five times this season at the Metro-  
politan, that would not prove the work to be good;  
it would only prove the Milan Monopoly to be  
good; very good.OUR Warsaw correspondent informs us that  
Edouard de Reszke, the once famous basso, is very  
ill at his home in Poland. His brother Jean has  
been visiting him and reports an improvement,  
which the world of opera hopes will be permanent.FROM an unofficial source comes the news that  
Andreas Dippel has purchased for production in  
Chicago next season a one-act opera, called "La  
Grande Bretèche," composed by Dr. Eduard Schaaf,  
of Newark, and based on the well known novel by  
Balzac.COLORATURA singing is not at all out of date  
when properly placed and applied. Operas like  
"Lobetanz," "Le Donne Curiose" and "Versiegelt"  
should have been written in the coloratura style.  
Their plots do not call for the vocal and orchestral  
treatment of music drama.M. MARIOTTE, a French composer who wrote an  
opera, "Salome," says that he owes his inspiration  
largely to the use of opium. Richard Strauss does  
not use the drug, but drinks plenty of Pschorr  
Bräu. If there is any moral in these items of in-  
formation, it will break forth of its own accord.HUMPERDICK's "Koenigskinder" had its first  
production on the La Scala stage, Milan, on De-  
cember 26, and had a reception friendly but not en-  
thusiastic. The work did not seem to find a sym-  
pathetic audience, and Humperdinck's polyphony  
failed to appeal to the Italians. Serafin conducted.FEBRUARY, our frostiest month as a rule, usually  
is chosen for the presentation of the complete  
"Nibelungen" cycle at the Metropolitan, and this  
winter marks no exception to the rule. On the  
afternoons of February 1, 8, 12, and 22 the Wotanfamily, their friends, relations, and enemies of the  
human and animal tribes will parade before us in  
cyclic succession and bear testimony anew to the  
warmth of a great dramatist's imagination and a  
great composer's orchestral genius, both united in  
one little man with a hooked nose and a fuzzy lit-  
tle beard about whom the world simply will not  
stop talking.BEETHOVEN's so-called "Jena" symphony is like  
Wagner's "Polonia" overture, Chopin's fugue re-  
surrected by Janotha, Liszt's "Don Quixote," and  
other youthful sins of famous composers. Resur-  
rections of that kind are unethical, and often un-  
pleasant, and serve no utilitarian or artistic pur-  
pose.THE estate of the late vocal teacher, Randegger,  
who died a few weeks ago at his home in London,  
is reported officially at about \$167,000 net. There  
are reasons to believe that the successful career of a  
singing teacher is synonymous with a competency.  
Randegger has been a prominent singing teacher  
for many years, and enjoyed life, having had a  
sunny and buoyant nature.OSCAR HAMMERSTEIN threatens to close his Lon-  
don Opera House unless he receives liberal sub-  
scriptions for next season. Everybody knows that  
grand opera on the best scale cannot be maintained  
without subsidy or a subscription list, so that Mr.  
Hammerstein's announcement through the press  
will cause no great astonishment. Opera is a fash-  
ionable plaything in England and America, and as  
the modish stamp has been placed upon Covent  
Garden and the Metropolitan Opera House, no other  
opera houses are able to succeed in London and  
New York. To attempt to undersell the old estab-  
lished houses by offering cheaper seats is of no use,  
for it has been tried and found wanting. There-  
fore the bold impresario who enters the arena on  
equal terms with the fashionable house here or  
abroad, goes into such a scheme with tremendous  
courage and also comes out of it with tremendous  
courage, but with no money.SOMEBODY seems to take pleasure in disseminat-  
ing rumors of trouble wherever there is an opera  
house. After the ridiculous report of last week,  
that the Boston Opera was to suspend activities  
after this season, a story went the rounds to the ef-  
fect that Andreas Dippel intends to leave Chicago  
after the present season. THE MUSICAL COURIER  
at once sent its Chicago representative to Mr. Dip-  
pel for a statement regarding the report, and the  
impresario made the following remarks: "It is true  
that I have received several flattering offers from  
Court theaters in Europe, but my interests are with  
the American people, and I do not look forward to  
going back to Europe as a manager for at least ten  
years from now. I wish to devote all my energy  
to uplifting grand opera in America, in Chicago  
and Philadelphia especially, though of course I will  
do my best to present splendid companies wherever  
we shall appear in Milwaukee, St. Louis, Cincinnati,  
Minneapolis, or elsewhere. I may contemplate go-  
ing to Europe when I think it will be time to take  
life a little easier, as directing an opera in the old  
country is easier than in this country, but, neverthe-  
less, as I said to you before, I want to stay here  
for at least another ten years and devote all my  
ability to the organization of which I have been  
made the head." THE MUSICAL COURIER repre-  
sentative then asked Mr. Dippel if the foregoing  
statement could be given out to the readers of this  
paper, and the answer was in the affirmative. Mr.  
Dippel added: "Most likely you will hear other re-  
ports of my going to Europe, or at least of my re-  
ceiving such flattering offers, but, though I appre-  
ciate the offers, I will decline them in every in-  
stance."





## REFLECTIONS BY THE EDITOR

NICE, January 8, 1912.

The recent adaptation and production of Greek plays and the operas of Richard Strauss, based upon some of them, call to mind the death that occurred here recently of Paul Marieton, a well known poet, dramatist and artist, who was intensely interested in musical development, although not a musician himself. It was Marieton who organized the theater and the opera performances that have taken place for several years past at Orange, here in the south of France, where, among other productions, some of Saint-Saëns' operas were heard. Mistral, who is the founder of the Felibrige in the Provence, was followed by Marieton as president of the Paris Felibrige, which he organized, a society for the advancement of Provençal poetry, established first at Arles by Mistral. Marieton was born in Lyon, October 14, 1862, and was therefore not fifty years old; he came here on account of the climate and the rest. His first work was "Souvenances," which was followed by a "Livre de Melancolie," and, about two years ago, by the "Epigrammes." Far more important, however, are his "Studies on Literary History," the first of which were dedicated to the poet Soulayr, of Lyon; then followed six monographs on the poetry of the Felibres, his enthusiastic description of "Terre Provençale," and finally his well known book, "Une histoire d'Amour: George Sand et Musset." About ten years ago Marieton succeeded in arranging with some of the principal actors of the "Comédie Française" to give at the theater in Orange the "King Edipus," "Antigone," "Elektra," and other antique dramas, which brought about the performance of modern dramas also by these artists at the same theater.

The successful production of these old Greek plays was the stimulus upon which Strauss and Reinhardt have been pushing the movement in Germany, and it is a kind of reaction from the romantic and the impressionist styles of the past quarter of a century. Hoffmannsthal has, of course, given to these works, which were written for Strauss, a mutilation, made to fit the musical conception of Richard II, but the foundation of these things must be looked for here in France, where the first impetus was offered by the men of the Provence and in the Provence. It is a curious study of literary resurrection in a country whose literary traditions reach back to Petrarch and Froissart.

### Bayreuth.

It has not yet been officially announced that there will be no Bayreuth festival in the year 1913, but the Bayreuth people have decided not to give any performances during that year, as a kind of a gentle protest against the Reichstag, for having refused to prolong the "Parsifal" rights, which expire at midnight of December 31, 1913. This is the first information published on that decision. The usual festival will take place in 1912, but in 1913 the stage at Bayreuth will be kept dark for the whole year,

as "Parsifal" moves into the general domain and becomes universal property. We have, in New York, produced "Parsifal" without any further consideration and taken advantage of a technicality to do so, establishing thereby the old theory that might makes right. This is in conformity with what is done generally nowadays, as proved by Austria when it took Bosnia-Herzegovina, by Germany when it appeared at Agadir, by Italy when it took Tripoli, and by Russia and England as they are taking Persia. If these great powers can do these things, the great Metropolitan Opera House power is justified in doing similar things, although the present regime un-



LA MEIJE, SEEN FROM ORANGE.

der Signor Gatti-Casazza is not responsible for the rape of "Parsifal"—*Ohne Furcht und Tadel*.

### Sembrich.

The Boersen-Courier of Berlin recently published the agreeable information that Madame Sembrich did not lose \$2,000,000 in Wall Street, and added that the happening was impossible, as Madame Sembrich had no \$2,000,000 to lose. Further news in the Boersen-Courier was to the effect that her husband and she inherited from his brother an art engraving establishment in Dresden, which throws off a comfortable profit. This Wall Street rumor regarding Madame Sembrich and her husband was current in the United States for some time during the past year, especially when her husband visited that country, his stay there being interpreted by various persons to mean the signing of contracts for Sembrich appearances in America next season.

The art printing establishment news is welcome to all of us, for of course an artist like Madame Sembrich, who certainly has deserved practical endorsement in the shape of wealth for her art, should be in possession of a large income, as she is deserving of it.

The profession of music produces only rare instances of attainment of great wealth, and the average musician, taking musicians of all classes combined, represents probably the lowest or the smallest income of any profession. The man in the orchestra who plays the clarinet, and who can transpose at sight on command any accompaniment to a song, or who must read at sight from manuscript, is an

able musician, just as capable as a soloist, who may be receiving \$500 for singing that very song which is being transposed, and he does not receive \$5 for what he is doing on the same occasion; but he is sometimes a much better musician than the soloist; in fact usually he is. Averaging all these people as musicians, the income of a musician must be exceedingly small from a professional solo viewpoint.

### German Conductors.

Correspondence from Stuttgart informs me that the recent meeting of German orchestra conductors in that city was participated in by a large number of the profession, with Royal Music Director Dr. Max Schillings, of Stuttgart, as honorary chairman. There were also some directors from Switzerland. The active chairman was Court Conductor Ferdinand Meister, of Nuremberg, and the proceedings pertained to matters of economic nature, including the question of contracts, finances, orchestral relations to conductors, organization, etc., and a general desire for a closer relation between the conductors. It was discovered in course of the debate that the income of the German orchestra conductor is at a very low ebb, and in order to permit those conductors, particularly of choral societies, to become members, the annual low contribution for membership of Marks 20 a year, was reduced for them to Marks 5 a year, that is from \$5 a year to \$1.25 a year membership, most of them not being able to contribute \$5 a year to an organization existing for their benefit. There will be no difference in the standing between the members who are able to pay \$5 a year and those who are able to pay only \$1.25 a year. The awful condition of the musician in Europe cannot be better exemplified than in this official recognition of actual, what the Germans call "Armut" (poverty). It is nearly equal to that of the German schoolmaster. One of the difficulties of the smaller orchestras is the unwillingness of the many hundreds of summer resorts to stand by their contracts with the small orchestras and conductors, and in order to secure recognition, a committee was appointed to correspond with the protective society of German summer resorts and baths, as they are called, such as Bad Nauheim (in contradistinction to Good Nauheim), Bad Homburg, Bad Wiesbaden, and also to secure some conference with the German Society of Theater Managers, to bring about some recognition as to how long these terms of engagements should last, in order to fix a definite date in each case, beyond which the contract cannot be controlled, except by mutual agreement. The new organization desires to equalize terms, and another aim is to disqualify foreign and visiting orchestras from making contracts with these summer resorts, as they are usually still lower in their terms than the very low terms of the German orchestras.

A strange coincidence can here be cited, viz., that at the same time while the German orchestra people were passing a resolution in Stuttgart against

the engagement of foreign orchestras, the French waiters were holding a big meeting in Paris to prevent the engagement in the hotels and restaurants of foreign waiters, and they passed a resolution that not more than ten per cent. can be foreigners. There is going to be another special meeting of the German society during the summer, in order to debate some very pressing questions, regarding the payment of orchestra players, and the increase of the sick fund and the widows and orphans fund.

The same spirit is manifesting itself in all countries, viz., to prevent the intrusion of foreigners in trades and professions, based upon the cutting down of income, or pay, or fees, through foreign competition. It is probable that if it were not for the Musical Union in America, the musicians would have to meet a foreign competition that would put the profession in America in the same relative position that the unskilled laborer occupies. There is a movement now in progress on the part of the American Federation of Musicians, to demand a higher price for the services of performers. The only point that should be made clearer than it is, is the one regarding the differences in the capacity of the players. I believe fully that the orchestra player who participates in classical concerts should be recognized as a more important member of the musical profession than the musician who is occupied in the usual humdrum of the average little orchestra. It is the duty of the American Federation of Musicians to create a basis of differentiation, so that the musician who has studied, and has secured a professional standing, which enables him to do the severe work that falls to the artist in music generally, should not be asked to perform at the same rate at which an ordinary musician, who is not artistic, and who is not called upon to do artistic work, receives. The Musical Union is injuring its own standing by bringing about a leveling down of the individual musical and artistic standing of its membership, and sooner or later something must happen to bring about this recognition of the musician of merit in the orchestra.

Nearly all these musicians in Germany are excellent performers and artists, and the income they

derive from music is something fearful to contemplate. Under no circumstances is the profession properly remunerated, except in a few instances of exceptional cases, and the American musician should see to it that the better type in the profession are protected through higher salaries, instead of being brought down to the level of the ordinary orchestra players, who never studied in the same sense, and who cannot play or perform artistically.

#### Strauss Biography.

A Berlin publishing house has issued a biography of Richard Strauss, by Max Steinitzer, which is divided into three sections, beginning with the story of the development and success of his works, in connection with the story of his life, and then a résumé of the works and a section devoted to the artistic ethical character, in the light of the period and facts surrounding his life. There is even an effort made to show that his luck, his uninterrupted good fortune in life, and the favorable opportunities were rather forces that he had to struggle with than elements that came to him gratuitously. This is indeed a new turn in a manner of disposing of the principle of the struggle for existence and survival of the fittest, and probably it is due to this principle that this novel stand has been taken, because it had to be shown that while Bach, Mozart, Beethoven, and Schubert and Berlioz and others had to struggle with ill-luck and misfortunes and physical defects, Richard Strauss had to struggle, and struggle with the greatest resistance, in meeting the onslaughts of fortune and good luck, for, otherwise, how could he have succeeded in surviving as the fittest? This is like our American multi-millionaires, who say that a man must have been poor in order to enjoy his millions.

But really, the application of methods of logic to the transmutations of life is endless, particularly when one treats Strauss as Steinitzer does, in working out his theme in the inductive manner. He starts with Richard as the center of the hub and then runs out the spokes in the shape of the various conclusions, to prove and to show logically, from his point of view, of

course, how it must have all emanated from Richard, despite the fact that everything was in his favor before he started, and we can only conclude this method of argument by putting our imagination hard at work to figure out what might have been possible had Richard Strauss been born, instead of a grandson of a wealthy brewer of Munich, as a poor boy; had lived for years without adequate food, as Mozart and Schubert did; had been forced to struggle at the best period of his life against deafness, as Beethoven did, and had had no recognition at the very time when he was doing his best—we must imagine what the results then would have been. I suppose we would have had instead of "Tod und Verklärung," "Leben und Erklärung"; instead of "Salome" we would have had "Salomon"; instead of "Elektra" we would have had "Electricity"; and "Feuersnot" would have been transformed into "Biernot."

However, there is no reason why the German biographers should be taken to task for seeking to make Strauss' struggle against good fortune the philosophical basis for his success as a musical composer. Strauss' music is at least remarkable, wonderful and epoch-making; it represents a hesitating period; it has entered definitely into the scheme of musical development as a co-ordinate conception of present musical values and a paramount subject for its musical day. That is sufficient for any man, whether he has been struggling with good fortune or bad fortune. I know a composer in America who is making as much money a year as Strauss does, and he has been struggling against good fortune, too, with such difficulty that his operas are about as rotten as anything that ever was put on paper. Now, how can the German logicians account for that, because he has German blood in his veins, too? Is it because Strauss' good luck came to him in Germany and our foreign born American's good luck came to him in America? There must also be some reason for these differences. What might have been possible for music in America had our American composer not composed? This question gives us another chance to utilize the imagination.

BLUMENBERG.

Our local Philharmonic Society has a great opportunity to demonstrate that it is in the line of progress, first by availing itself of the chance to rehearse frequently and then by abolishing its connection with a New York daily paper whose critic has been engaged for years past to indite the tiresome encyclopedic program notes. The society should have no relations with any newspaper. The criticism in that paper on the performances of the society can have no value, written by the same person who writes the program notes. As to rehearsals, it is by this time established as nearly as it possibly could be as a law in musical productions, that there can be no artistic work done without rehearsing and that means in the proper sense. There should be at least six complete rehearsals for each symphonic work or for any program. Even eight rehearsals are not too many. There should be sectional rehearsals. These rehearsals are as essential to the orchestra as the study applied by soloists to their public performances, and they, frequently, go over their numbers hundreds of times. In ensemble rehearsing it is a more complicated affair, and the rehearsals are consequently more imperative. From a practical viewpoint it is impossible to rehearse as soloists can, yet our New York rehearsal manner has been without principle or method. Hence our performances could not have been proper; no one expected it.

How many musicians will agree with the opinion of the Los Angeles Graphic that Paganini's D major concerto is "full of sound and fury, signifying nothing"? To begin with, the work has a great deal of melody, one circumstance, at least,

which always signifies something. Then, again, the technics of the D major concerto not only have historical meaning because they bridge over the old style of violin playing to the manner on which all modern string virtuosity is founded, but the Paganini passages also require the best efforts of contemporary violin experts to master them completely and effectively. A great Paganini player generally is a great player in every other branch of the violin repertory as well and if the Los Angeles Graphic will take the trouble to inquire from Kreisler, Kubelik, Ysaye, Burmester, Parlow, Flesch, Elman, Zimbalist, etc., that newspaper would be astonished at the consensus of respect and admiration which those artists would express for the D major concerto by Paganini. The best modern arrangement of the work, apropos, is by Arthur Hartmann, with an original cadenza worthy of every violinist's attention.

A FEW days ago, Marconi (the tenor) was presented to the King of Italy, who is very fond of music. "What shall I sing for your Majesty," asked Marconi, "Werther, 'Manon,' 'Cavalleria,' 'Bohème'?" "No," said the King, "I prefer 'Funiculi Funicula.'" Marconi sang and asked the King what else he would like to hear. "Well," answered the King, "after what you have just sung, I would like to hear again 'Funiculi Funicula.'" Results of Monopoly!

CITIZEN PASQUALE AMATO he will be soon. The popular baritone has expressed his intention to take out naturalization papers and become an adopted son of Uncle Sam. Amato's two sons are to re-

ceive their education in this country, and Amato pere and mere will make their permanent home in New York. It really is not a wholly loathsome place to live in.

A SPLENDID bunch of nonsense is this drivel printed in the New York Herald (Paris edition) of recent date:

An English doctor has found that musicians pay an enormous tribute to baldness. This action on the scalp is exerted in two opposed senses, depending on the instrument played. The piano, violin, violoncello and bass viol favor the growth and preservation of the hair. Liszt, Rubinstein, Thalberg, Paganini and Sarasate may be cited as instances.

On the contrary, the playing of metal instruments in five or six years destroys the most exuberant growths of hair. The trombone especially infallibly leads to loss of hair. Wooden instruments, such as the clarinet, flute and oboe, are without perceptible action.

But the effect of stringed instruments in preserving the hair is only produced up to the age of fifty or fifty-two. When this period is past, the most sublime melodies do not prevent the hair from falling.

Musicians should read the foregoing with sorrow—not because of possible loss of hair, but because a newspaper like the Herald is capable of publishing such nauseating stuff.

STRAUSS' "Rosenkavalier" has had another premiere at Wiesbaden. Professor Mannstaedt conducted and there were cuts made. That is bad; there should be no cuts in a work which is one complete idea, and this applies particularly to music. To make cuts in music is like taking pillars out of a peristyle; the roof will not fall, but the building will be dislocated nevertheless.



# Leo Blech's "Versiegelt."

Metropolitan Opera House—"Versiegelt"—First performance in America; opera by Leo Blech, libretto by Richard Batka and Pordes-Milo, after story by Raupach.

Braun .....	Hermann Weil
Elsie .....	Bella Alten
Frau Gertrud .....	Johanna Galski
Frau Willmers .....	Marie Mattfeld
Bertel .....	Hermann Jadowlker
Lampe .....	Otto Goritz
Neighbor Knot .....	Marcel Reiner
Champion Marksman .....	Basil Ruysdael

Conductor, Alfred Hertz.

"Versiegelt" ("Under Seal") is not an absolute novelty to MUSICAL COURIER readers, for it was reviewed analytically in these columns on the occasion of its European premiere and has been discussed many times since in our Berlin, Leipzig, Dresden and Vienna letters. For some years Leo Blech's "Versiegelt," in one act, has been making the rounds of German speaking, or, rather, German singing, opera houses abroad, and the friendly recognition with which it was received everywhere is a matter of common knowledge in those circles which know that grand opera is not confined exclusively to our own Metropolitan establishment.

"Versiegelt" had no sensational reception in Germany or Austria—like those other one act operas, "Cavalleria" and "Pagliacci"—for it is not a work that stirs the emotions deeply either through its libretto or its music. The plot concerns itself in the beginning with Frau Willmers, who owns a wardrobe that is about to be seized for debt. She visits her friend, Frau Gertrud, who agrees to take care of the piece of furniture until the danger is past. Constable Lampe wanders into Frau Gertrud's home, discovers the wardrobe and goes away to inform the burgomaster. The last named worthy, who looks upon Frau Gertrud with favor, now makes his appearance, and after several flirtatious passages, ending up in osculatory approach, jumps into the wardrobe to escape the prying eyes of the constable, returned to put official seals on the Willmers property. A sub plot develops here between Bertel, a comely young villager, and Elsie, the burgomaster's daughter, who are anxious to wed. Frau Gertrud discovers to them the presence of Elsie's father in the wardrobe, and then retires, leaving him at the mercy of the lovers. The irate man, through a hole in the door, witnesses the tender blandishments of Bertel and Elsie and calls to them to be released. They exert a species of gentle blackmail and refuse to give the burgomaster his freedom until he has signed a deed conveying dowry money and household accessories to Elsie and agreeing to her marriage with Bertel. Thereupon they open the wardrobe, and, releasing the burgomaster, take his place inside. Frau Gertrud returns with a crowd of villagers and tells them to look in the wardrobe if they wish to find their burgomaster. The door is opened, the young pair steps forth, and, after the girl's father has forgiven Frau Gertrud for her well meant prank, he proposes to that lady, is accepted, and the whole company dances hilariously with real village abandon. As the final curtain falls, the two couples, embracing tenderly, occupy the stage alone.

To the foregoing naive action, Blech has composed a score which is a mixture of many styles, for at times it moves along in the staccato, chattering manner of Mozart (or Wolf-Ferrari), then it changes suddenly to the arioso method of the modern French writers, and again it falls into the Wagnerian idiom and sounds portentous harmonies thickly instrumentated, which appear to comment on the stage doings as though they were happenings of weighty dramatic significance at all times. Blech writes with the ease and skill which indicate the cultured musician who knows his operatic repertory from Cimarosa to Franchetti. With him, as

with most of the others, strings predominate when there are lyrical episodes to be portrayed; the woodwind is devoted more particularly to establish humorous atmosphere, and the brass voices the moments of dramatic climax, which in "Versiegelt" of necessity take on more or less of a burlesque character. Like "Le Donne Curiose" (to which "Versiegelt" is related in intention and treatment) Blech delights in ensembles, duets, trios and quartets, and some of them are delightfully spirited, the rapidly uttered comic words of the text being set to music of characteristic scherzo fluency. The amatory measures, sung by Frau Gertrud and Braun, the burgomaster, are by far the more appropriate as love music than the needlessly lugubrious harmonic fragment which is made to do service as the musical expression of the affection existing between the younger pair. The patter song which introduces Lampe is comical, but much too long. While the Blech score offers many little details in its workmanship which show that the composer knows how to make his instruments portray moods and characterize personages, the musical level of "Versiegelt" is not strikingly high, nor could the critical listener stamp its creator as being impressively original either in his subject matter or in the way he handles it.

Fortunately the cast at the Metropolitan is of unusual excellence, and slight as the "Versiegelt" comedy situations are, they were utilized to the utmost by the singing actors, who thus convinced the audience that the chief interest of the piece centered on the stage rather than in the orchestral pit.

Johanna Galski, in her old fashioned garb of 1830 or thereabouts, looked fetchingly Fatherlandish, and put into her work a lightness of touch and a subtle understanding of farce comedy which were a revelation to those listeners who knew her only as Elsa, Aida, Elizabeth, Santuzza, and Brünnhilde. Her singing was tempered to the occasion and revealed delightfully delicate tints and saucy nuances of tone.

Hermann Weil, as the burgomaster, sang in the slightly pompous manner expected of him and acted with skill the changes from official dignity to sentimental supineness.

Bella Alten, in a part that suited her perfectly, was arch, quaint, piquant and bewitching. Her singing never has been better than it is this season and she was a tower of strength in the romantic moments of "Versiegelt," for Hermann Jadowlker fell a trifle short of expectation and failed to inject all the buoyancy and lightheartedness into Bertel which that role demands. His singing, too, somehow lacked spontaneity and conviction.

Marie Mattfeld did an excellent character bit as Frau Willmers, and Basil Ruysdael's brief appearance as the Champion Marksman showed him to be just as conscientious in makeup and musical contribution as though he had been doing the leading role.

Otto Goritz carried most of the comedy of "Versiegelt" on his broad shoulders, and although his impersonation smacked strongly of the comic opera and burlesque boards, it was undeniably funny and pleased the large audience immensely. In fact, the premiere listeners appeared to like "Versiegelt" very much, and applauded with sufficient vim after the last curtain to call forth the cast and the conductor for several bows. Alfred Hertz wielded his baton valiantly and accomplished an excellent ensemble in the one hour little work, which, by the way, offers no great difficulties in the presentation.

Giulio Gatti-Casazza is to be congratulated on the artistic old German interior which he provided for the single scenic set.

All told, "Versiegelt" seems to be the answer of the Teutonic branch of our opera house to the re-

cent premiere of "Le Donne Curiose." They both are buffa operas, and as such display artistic worth. But when all is said and done, one might justifiably inquire: "Per ché and Warum"?

WE are in receipt of the following letter:

U. N. M. WEEKLY.  
Official Organ of the Students of the University  
of New Mexico.

ALBUQUERQUE, N. M., January 5, 1912.

To The Musical Courier:

In your review of Charles Wakefield Cadman's recent "Three Songs to Odysseus," in your number of November 29, 1911, you seem to imply a criticism of his use of modern or, as you put it, ultra modern music as a setting for ancient subjects, saying that "the three songs . . . are quite worthy of the story, in so far as modern music can accompany an antique tragedy."

If I am correct in understanding you to mean that modern music is not suitable for use with ancient subjects, you certainly set the composer of today face to face with an unpleasant dilemma. As one choice, he may leave all ancient subjects severely alone; but what composer, whose tastes have any breadth whatever beyond the provincial, desires to be limited to a short span of years for his subjects, when past centuries furnish him such an abundance of splendid material? The mythology and early history of Greek, Latin, Teuton and Celt have proven so rich in thrilling incident and compelling story, that few, indeed, have been able to resist their appropriation and use in a musical way.

This being the case, the composer will be forced to choose the remaining horn of the dilemma, and employ for ancient subjects settings which reproduce the music of their own proper periods. To be sure, a few slight obstacles might be encountered, as, for instance, the task of deciding which was the appropriate musical form might prove difficult. This, however, would probably be an easy matter compared with securing and holding an audience which would make such a species of composition a success.

In this connection might we, for example, recommend that Goldmark would have done better to write his "Sakuntala" overture in the Hindu system of minute tone subdivisions and multiplied scales, or that Strauss should have set his "Elektra" to the old Greek modes, his greatest harmonic complexity being the octave, together with an accompaniment written for the four stringed Greek lyre? (I hear some one saying, "And it would have been quite as well, if he had," but this is beside the point.)

The crux of the matter is the fact that the modern European and American audience demands music which it can understand and enjoy, and this factor must ultimately decide the question. The Metropolitan Opera will never be filled by people who lived ages before us, and any music written to please the Egyptians of forty centuries ago, and them only, must surely fail today, no matter how vociferously they would have applauded such productions in their time.

The modern composer must write for the present and—the future. In my opinion, Mr. Cadman has every right to use subjects whose dates differ from ours by milleniums, as well as the latest ideas of the twentieth century, and, in latitude, he is welcome to wander in search of them from the Zulu kraal to the Esquimaux igloo, and, as he has already done, from the Japanese temple with its cherry blossoms to the tepee of the vanishing redman of our own continent, without being restricted to an extinct musical idiom.

With best wishes for your journal, I beg to remain,  
Very sincerely yours,

E. STANLEY SEDER, Editor.

E. S. Seder is, of course, at liberty to read our remarks in any way he sees fit. If he thinks that ultra modern harmonies create an ultra antique atmosphere around an ancient story we have no quarrel with him. And as he contents himself with saying that our remarks "seem to imply a criticism," we do not think it necessary to refute him. On the contrary, we thank him for expressing our own views on the subject, and in such well chosen language that we envy the editor of the U. N. M. Weekly.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

## A NEW MUSICAL NOVEL.

"Tante," a new novel by Anne Douglas Sedgwick, published by the Century Company, concerns itself with music and musicians. As a work of fiction and a delineation of friction we are content to accept the unanimous verdict of the press of England and the United States that it is exceptionally powerful. But it is evident that the reviewers of the novel were unable, or unwilling, to point out the usual inaccuracies in the use of musical terms and references to music and musicians.

We say "usual inaccuracies" intentionally, for it is a common habit of novelists to display ignorance of music and art.

Miss Sedgwick is no exception to the rule in this respect. We can afford to let the expression "languors of a polonaise" pass. She may have heard polonaises that had languorous moments, though the idea seems somewhat odd to us.

But when we are told that a "Brahms Rhapsodie Hongroise" terminated the first half of the concert, we begin to sharpen our pencils. We know the Brahms rhapsodies in B minor and G minor, and we are familiar with the Hungarian dances which Brahms harmonized and arranged. But what are the Brahms Hungarian Rhapsodies? The two rhapsodies by Brahms that are known to us are grim and ponderous works which are no more like Hungarian rhapsodies than the club of Hercules was like the dart of Cupid. As a matter of fact, Miss Sedgwick meant either Liszt's Hungarian rhapsodies, or Brahms' Hungarian dances. Now we do not believe that a pianist would end her first group of pieces with Brahms' Hungarian dances, which are primarily violin solos, or with a Liszt rhapsody. The soloist might have ended her first half with a classical rhapsody of Brahms.

At a small dinner party a young lady amateur sang two songs, one by Tosti and the other by Widor. Such an event may have happened, it is true, though we very much doubt if a young English schoolgirl would sing a song by the great French organist and organ writer, Widor. Surely, Miss Sedgwick meant Godard, not Widor. On page 94 we find a sentence that does not read as if a musician had written it: "She was not a finished performer and her music was limited by her incapacity." We find that statement confusing and vague. Our author uses the word "music" in such a peculiar way that we hardly know what she means. The sentence really means that "She was not a finished performer and as a composer she was limited by her incapacity."

Miss Sedgwick presumably means "performance" when she says "music."

This is unimportant, however, compared with the statement that the lady played "arias from Schubert sonatas." The author selected Schubert because he is on the list of great composers. She may have read that Liszt pronounced Schubert the "most poetical of all composers." She also seemed to think that a sonata was the highest form of works written for the piano.

Having selected the most poetic of composers, and the greatest of piano works, it only remained to choose some kind of a movement from a Schubert sonata. She therefore picked out the word "aria," which is used to designate songs from operas and oratorios, for the most part. We do not know of an "aria" in the Schubert piano sonatas.

Along with these arias from Schubert sonatas the young pianist charmed the man who loved her by revealing the "very heart" of Bach preludes and "loving little pieces by Schumann." Bach's preludes are rarely played under such conditions! Some of Chopin's preludes would have answered the purpose better.

On page 115 a certain violinist is said to be of "Joachim's nationality," namely, "a German Jew." If Miss Sedgwick had been familiar with the mem-

oirs of Berlioz she would have known that Joachim was a "fiery young Hungarian." We have ourselves heard Joachim say, in faultless English without a trace of accent, that he had always had the ambition to look and act like an English gentleman. Still, as Joachim spent much of his time in Berlin during the later years of his life, he was a "German Jew" from the novelist's point of view.

We are told that the grand piano of Madame von Marwitz accompanied her "as invariably as her toothbrush."

How sanitary! The English are so particular about their toothbrushes, bathtubs and polishes that Miss Sedgwick evidently thought she could find no stronger proof of the pianist's devotion to her instrument than that she carried one about with her "as invariably as her toothbrush." It is no uncommon sight in England to see an Englishman's bathtub on top of the cab along with his other luggage when he goes on a journey. Why, then, should not a pianist cart her piano about in the same way? We have heard of the traveler who asked for the hotel toothbrush, but we cannot imagine Madame von Marwitz practicing on the hotel piano!

On page 242 we read that Monsieur Ivanowski was strangely unappreciative of the tempo rubato in Mozart. That showed that Ivanowski understood the Mozart manner. For the tempo rubato belongs only to the modern music of composers since Weber's day, with the exception of Mendelssohn, who always expressed a dislike for the unstable rhythms of tempo rubato. It is really an anachronism to play the most modern of Beethoven's works in this manner, though many pianists of a romantic turn of mind do so. In Bach, Haydn, Mozart it is utterly out of place and would have enraged those composers had they heard their works played in that manner.

On page 261 we find "the strains were those of chamber-music"—as if chamber-music had a peculiar strain of its own, like the odor of strawberry jam or fried onions, so different from the smell of symphonic beef and solo bread.

Chapter thirty begins by informing us that "Karen was waked next morning by the familiar sound of the 'Wohltemperiertes Clavier.'"

To a musician such a statement is highly amusing. For the "Wohltemperiertes Clavier" is the title of a collection of forty-eight preludes and forty-eight fugues, composed by Bach for the clavier, or piano, tuned in the equal temperament scale. This young lady, then, was waked next morning by the familiar sound of ninety-six pieces by Bach.

No wonder she could not sleep.

Still, we might have overlooked this free-and-easy reference to the "Well Tempered Clavichord," if the artist had not selected the prelude in D flat a little later. We cannot find a D flat prelude in any edition of the "Well Tempered Clavichord." Perhaps our author meant one of the preludes in C sharp, though it is more likely she referred to the solemn prelude in B flat minor in the first book.

Dabblers in music always mistake relative minor keys for the major keys with the same signatures. There are more odd references to music in the volume, but space forbids us to point out them all. Like so many authors who read up a subject in order to write about it, Miss Sedgwick has selected names that often strike a musical expert as being singularly inapt. She has done the same in her art references. We are told that "one may look at a Memling after a Michael Angelo."

True! But where is one to find Memling pictures and Michael Angelo pictures together? That old Flemish painter who died about 1474 is represented by scarcely half a dozen pictures in London, Paris, Dresden, Florence, and Vienna, to mention the greatest galleries of Europe. One can only find Memlings in The Netherlands, where

there are no pictures by Michael Angelo. London has only one picture by the great Italian sculptor and architect, who made painting a secondary outlet for his activity.

In like manner our author speaks of music and composers in a way that convinces us she is not sufficiently qualified to write about music with any authority.

PROFESSOR HORATIO W. PARKER was ill advised in appearing as a lecturer at the New York MacDowell Club on Tuesday afternoon, January 16, though he may have been urgently requested to do so. The reason for saying this is that Professor Parker cannot lecture. He mumbles, hesitates, reads from his notes, and lacks the ability to interest his hearers. The present writer knows that professors in German universities, and in other universities, presumably, read lectures to students who are preparing for examinations and who are armed with pencil and paper to jot down as much as possible for future study. But the audience on Tuesday afternoon consisted almost entirely of ladies, with a few gentlemen here and there. The object of the lecturer was to make known to them the beauties of the book and score of the \$10,000 prize opera, "Mona." In this he failed most lamentably. His reading of the lines did not do justice to the poet, nor did his piano playing help to an appreciation of his music. It would be manifestly unfair to the author and composer alike to express any opinion whatsoever on the merits of words or music as expounded by that amiable gentleman, but impossible lecturer, Horatio W. Parker. His voice is so light and the sibilants in the syllables are so pronounced that at the back of the hall his oratory sounded little better than a series of hisses. And every one present on that occasion knew that the composer was doing no justice to his reputation as a serious musician when they heard him try to play on the piano excerpts from a complicated score. Wagner had a Liszt to play for him when it was necessary to make his music known. But Parker's work has won the prize and will be performed. It was quite unnecessary for him to push his wares. When the proper time comes it will be seen whether he is a Wagner or not. It is certain that he is neither a Demosthenes nor a Liszt, and that as a lecturer he has mistaken his vocation. The writer hopes that the dollar he paid to hear this exegesis of the lamentations of "Mona" will be put to charitable purposes. Surely the disappointed competitors in the \$10,000 prize contest will not claim it!

OFEN-PESTH, the Danube sister cities, intend to give a festival of German opera in May, 1912, sung by Germans, in the German language. The Dessau Opera will furnish its orchestra, chorus and several soloists, while von Schuch and Mikorey are to be the conductors. The chief soloists engaged are Madames Frieda Hempel, Margarete Matzenauer, von Mildenburg, von der Osten, Edyth Walker and Messrs. von Bary, Bender, Feinhals, Hensel, Soomer, Zador and Van Rooy. Heretofore, Hungary has not been anxious to listen to the German language in opera, but the present festival program is so attractive that the fiery Magyars are manifesting every readiness for once to put aside political feelings and regard musical considerations only.

THE ASSOCIATION Wagneriana of Barcelona was at the head of a recent performance at the Teatro Gran Liceo of that city of the first act of "Walküre" in the Catalanian dialect, translated from the Italian translation, the performance being led by Señor Pena of Tannée. Four thousand people attended—the opera house being an enormous building—and the enthusiasm ran so high that the act had to be repeated.



## HAROLD BAUER'S SUPERB PIANISM.

Before a full house, on Wednesday afternoon, January 17, Harold Bauer gave his second piano recital in Carnegie Hall, New York, and played the following program in masterful fashion:

Waltzes, op. 39.....Brahms  
Sonata in F.....Mozart  
Kinderszenen, op. 15.....Schumann  
Prelude, aria and finale.....Franck  
Toccata.....Schumann  
Scherzo, C sharp minor.....Chopin

Of a frankly "popular" nature, the Bauer list of pieces nevertheless gave that great artist limitless opportunities for the display of his grand gifts, and every note sounded by him sent home to his hearers a message that touched the heart and edified the mind. Bauer has climbed to the very Parnassus of piano art this season and seems to be no longer a virtuoso seeking pelf and personal glory, but a real prophet of tone busied in the lofty mission to voice the genius of the music masters and to act as their humble but understanding interpreter and disciple.

As played by Bauer, the Brahms waltzes, pleasing conceits of no penetrating depth, took on much musical meaning even while there was naive setting forth of their direct appeal in easy melody and footstirring rhythm. The Mozart sonata, which represented a direct antithesis of the Brahms number, showed Bauer's emotional and pianistic versatility, for his touch denuded itself of the sensuousness required by the waltzes, and his general keyboard style changed to an attitude of continent classicism with pure and formal utterance as its primary basis. Charm, simplicity, and analytical clarity were some of the coordinate elements properly brought out in the Bauer presentation of Mozart.

Exquisite throughout in sentiment, and in turn tender, naïve, romantic, whimsical, rollicking, were the delightful "Kinderszenen" by Schumann, which no one else has played in their entirety since the lamented Clothilde Kleeberg used to perform them in public at her European recitals. Bauer invested each and every one of the picturesque morceaux with individual interest, and some of them were veritable gems of lovely tone and impressive story telling on the piano. Only a nature saturated with poetical fantasy and real musical feeling is enabled to give such eloquent voice to the "Kinderszenen" as Bauer exposed last Wednesday to his spellbound audience.

César Franck's monumental trinity of piano pieces shone forth in all their effulgent beauty of theme and nobility of treatment. The Franck utterance in music does not make for idle display, and his works require in their interpretation intellectual strength, sincerity, and emotional restraint within ultra refined boundaries. Here again

Bauer proved himself master of the appropriate mood, and gave lofty pleasure with his magnificently broad and majestic reading, especially of the splendid finale.

Schumann's toccata, done with resilient wrists, and in a tempo never ventured except by the ablest of the piano virtuosos, lost nothing of its inherent musical attractiveness because of the rapidity of the playing, and the clear



HAROLD BAUER.

exposition of the middle voices showed Bauer's artistic conscientiousness and all conquering technic. The nervous, hectic C sharp minor scherzo by Chopin, with its tremendous finale—one of the most imposing pieces of writing in the whole range of piano literature—formed a fitting close to Bauer's program, and was played in a manner to win the loudest applause of the afternoon. Bows upon bows were required of the pianist, interspersed with encores most graciously given.

### Musical Hosts at Chapmans' Reception.

There was a continuous musical program, continual arrival and departure of guests and continuous tea drinking at the reception which Mr. and Mrs. William Rogers Chapman gave at the Waldorf-Astoria Sunday afternoon of this week. The entire membership of the Rubinstein Club was invited, and invitations were sent also to former members of the club; artists, too, who had in recent years played or sung for the club were among the callers during the afternoon.

The artists who assisted in the informal musicale included Hans Kronold, Julie Lindsey, Belle Powell, Leila Royer, Caroline Storm, Virginia Wilson, Josef Schaller, Angelo Secchi, Enrico Alessandro and Eugene Haile, the composer-pianist. The impromptu nature of the musicale does not warrant any detailed criticism, as guests were constantly leaving and arriving, and there was no printed program.

Among those receiving with the Chapmans were: Emma Thursby, Clara Louise Kellogg-Strakosch, Mrs. John Philip Sousa, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Riccardo Martin, Marie Rappold, Alma Gluck, Albert Spalding, Luba d'Alexandrowsky, Charlotte Maconda, Mildred Potter, Henriette Wakefield, Hon. Charles Littlefield, Miss Littlefield, Mrs. J. Fremont Murphy, Cecil Fanning, Mr. and Mrs. Clarence Eddy, and William C. Carl.

Some of the other guests of the afternoon were: Mrs. Julian Edwards, M. H. Hanson, Mr. and Mrs. R. E. Johnston, Antonia Sawyer, Mr. and Mrs. Henry Holden Huss, Mrs. R. Borden Low, Charlotte Guernsey, H. P. Turpin, Marianne Flahaut, Mrs. Charles Ditson, Mr. and Mrs. George A. Houghton, Mrs. L. Zebbeon Duke, Dr. and Mrs. John Alton Harris, Alexander Heinemann, Mr. and Mrs. William F. Purdy, Mrs. Lorenzo Terwilliger, Mr. and Mrs. Edward A. Kendrick, Mr. and Mrs. Samuel Lane Gross, Dr. and Mrs. Frank Jefferson Blodgett, Mr. and Mrs. Herman W. Booth, Mr. and Mrs. W. W. Ford, Mr. and Mrs. Horace E. Fox, Mr. and Mrs. Henry Ewald, Mrs. Theodore Guerra, Dr. John Gilbert Gulick, Earl Gulick,

following numbers: Beethoven's sonata, op. 57, played by Madame Witek; a group of violin solos, including the prelude and allegro of Gaetano Pugnani, "Serenade Melancolique," Tchaikowsky, and polonaise in A major of Wieniawski rendered by Mr. Witek, the "Don Juan Fantasia" of Liszt, played by Madame Witek, and the "Kreutzer Sonata" of Beethoven, in which both artists participated. Truly a program calling for the highest display of virtuosity and musicianship. And these attributes were present in the fullest measure in the performance of both artists.

As Madame Witek made her initial bow she looked like a high priestess of her art. Tall and commanding in appearance, with the soft hair framing her face like a halo, she made an instantaneously favorable impression, which was still further enhanced by her playing. Possessing a technic that embraces absolute command of all dynamics, Madame Witek brought forth the storm and stress of the opening movement of the "Appassionata Sonata" with colossal effect. This in turn was heightened through sheer contrast with the noble andante, while the closing movement in its rippling plaintiveness, topped the whole achievement and stamped Madame Witek a pianist of rare attainment. The "Don Juan Fantasia" gave further opportunity for astounding technical feats which were surmounted with ease and flexibility, while the ensemble in the "Kreutzer Sonata" was as nearly perfect as two great musicians with the ideals possessed by this artist pair, living and working together, could well make it.

Mr. Witek, fresh from his triumph in his solo appearance in Boston at last week's concerts with the Boston Symphony Orchestra, is no stranger to New York, where he appeared with great success as soloist with his organization last season. On this occasion, too, his fine silken tone, impeccable technic, facile bowing, and absolute mastery in all ways, roused the greatest enthusiasm. In the prelude and allegro Mr. Witek was enabled to display great breadth of tone, the Tchaikowsky serenade was marvelous in its poignant, heart-breaking tenderness of conception, and the Wieniawski polonaise displayed all the technical feats of which the genial violinist is past master.

In response to the many recalls Mr. Witek granted an encore, which Madame Witek could not be prevailed upon to accede, despite the five recalls after the Liszt number. However, as the brilliant pianist proved her versatility in the threefold capacity of soloist, ensemble player, and accompanist, she may well be forgiven her refusal to grant the additional number to her already taxing program. At the close of the recital, following the wonderfully clear and lucid exposition of the "Kreutzer Sonata," Mr. and Madame Witek held an impromptu reception back of the stage, when many old and new friends took occasion to congratulate the artists on their splendid achievement.

### Dahm-Petersen's Programs.

In connection with a recent editorial in THE MUSICAL COURIER, referring to song recital programs arranged to illustrate moods rather than to represent composers chronologically, it is interesting to note some of the programs of Adolf Dahm-Petersen, the Norwegian baritone, now resident in Atlanta, Ga., and under the concert management of M. H. Hanson. Mr. Dahm-Petersen sang in Norwegian, German and English the following two programs, built on the idea of logical and harmonious sequence of mood:

#### Motto:

"Of all the countries in East and West.  
My native Norway is e'er the best."

I Am From Norway.....Selmer  
I Will Out.....Elling  
Burnt Ships.....Steenberg  
I'd Like to Know.....Winge  
Spring Song.....Kjerulp  
There Cried a Bird.....Sinding  
Return Home.....Grieg  
At Runden.....Grieg  
Eros.....Grieg  
At Mother's Grave.....Grieg  
Sunset.....Grieg

#### SONGS OF LOVE.

A Little Song.....Bungert  
The Nut Tree.....Schumann  
Beauty's Blessing.....Bungert  
Cornflowers.....Strauss  
Under the Linden.....Jensen  
Nobody Saw It.....Loewe  
Whether By Day.....Tchaikowsky  
Out of My Soul's Great Sadness.....Franz  
The Linden Tree.....Schubert  
The Herb Forgetfulness.....Von Fielitz

#### LOVE AND BETRAYAL.

Wanderer's Song.....Schumann  
Beauty's Blessing.....Bungert  
Last Night.....Kjerulp  
Lovesong.....Brahms  
Murmuring Zephyrs.....Jensen  
I Wait For Thee.....Fisher  
Serenade.....Tchaikowsky  
I Love Thee.....Grieg  
Good Night.....Rubinstein  
In Autumn.....Rubinstein  
Betrayal.....Chaminade  
The Linden Tree.....Schubert  
The Herb Forgetfulness.....Von Fielitz  
Could I.....Tosti

### The Witek's in Concert.

Anton Witek, concertmaster of the Boston Symphony Orchestra, and Vita Witek, pianist, joined forces in recital at the New Amsterdam Theater, New York, January 22, and scored a great success. These artists being well known through their European reputation as well as through their successful solo and ensemble appearances since their residence in this country, their first joint appearance in New York roused much interest in the violinistic and pianistic circles, and the attendance was therefore composed of well known musicians and students who enjoyed to the utmost the program, which included the

# GRAND OPERA IN NEW YORK

## METROPOLITAN OPERA HOUSE.

### "Hänsel and Gretel" and "Cavalleria" January 17.

Gretel, as portrayed by Bella Alten, is a perpetual delight vocally and histrionically, and the role finds its full complementary aid in Marie Mattfeld's buoyant and artistic impersonation of Hänsel. Those two young women carry the major burden of the performance on their shapely shoulders and alone are worth the price of admission, even if Albert Reiss were not on hand with his inimitable rendering of the part of the Witch. His mock gruesomeness in action, and the droll seriousness of his singing, are an operatic experience not soon to be forgotten.

The orchestral score of "Hänsel and Gretel" remains of interest chiefly to those who know their Wagner and are acquainted with the spirit of German folk music. Alfred Hertz conducted as though he were bearing the opera building on his shoulders, and made many vehement stabs and lunges at the singers and the orchestra, all of whom seemed to know their parts thoroughly and appeared to be not at all disturbed over the leader's excitement.

Caruso made his reappearance as Turiddu in "Cavalleria," and sang and acted with his customary fervor. Dinh Gilly lent to the part of Alfio an undercurrent of strong dramatic suggestiveness and displayed vocal form of impressive brilliancy. He has grown into the role completely and makes the Alfio figure a commanding element of the play from his earliest entrance. Madame Maubourg, as Lucia, revealed a shaky voice and histrionic awkwardness. Florence Wickham was a shrill voiced Lola, not overburdened with grace of movement. The glorious melodies of "Cavalleria," its masterful orchestration, and the pulsing impetus of its libretto exerted the usual irresistible effect and reaffirmed Mascagni as the greatest Italian opera composer since Verdi.

### "Traviata," January 18 (Matinee).

Madame Tetrassini, the best Violetta of our day, gave her admirers another treat last Thursday in one of her favorite coloratura roles, and as the diva was in the finest imaginable voice, no printed description could quite do justice to the amazing rapidity and accuracy of her runs and trills, and the marvelous smoothness with which she sang the legato passages, the purity of her head tones, the evenness of her register transitions, and the convincing musical feeling with which she imbued the measures calling for deeper emotional expression. As an actress, Madame Tetrassini ranks exceptionally high, and no one who has seen her in the second and last acts of "Traviata" needs any further proof of the fact.

Dimitri Smirnoff, the Alfredo, oversentimentalized his singing and was so stilted in action that at times he aroused ridicule in the mind of at least one listener. His voice is unsteady, pale in color, and of limited range. So far as style is concerned in the singing of florid music, he appears not to have reflected on the difference between a real legato and the belching explosiveness needed for the projection of such operas as "Tosca" and "The Girl of the Golden West."

Smirnoff should have studied as a model the Germont, Sr., of Pasquale Amato, whose histrionism represented finished art and whose singing is always an example of bel canto in its highest and rarest estate.

### "Siegfried," January 18.

Wagner's forest drama, "Siegfried," the scherzo of the "Nibelung" symphony, received a satisfactory, though not a distinguished rendering. The artists who stood out before all the others were Albert Reiss as Mime, Putnam Griswold as the Wanderer, and Margarete Matzenauer as Erda. It seems strange to say that Reiss makes an impish little beast like Mime almost lovable. But such is the art of this master Mime that one no more resents his wayward freaks than if a dog barked or a cat stole cream. It is their nature to do so.

Erda, of course, rises from the earth and sinks down again into it with no action whatever on her part. It is only a superb voice that can redeem Erda from being an insufferable bore. Margarete Matzenauer made the part a delight. Putnam Griswold gave an excellent account of himself vocally as the Wanderer, and vouchsafed also a remarkably intelligent interpretation of Wagner's ponderous hero. Basil Ruysdael with his speaking trumpet sang the music of Fafner with excellent vocal effect. It is a pity the genial dragon did not come farther out of his cave. He would be welcome at the footlights, if his inner machinery could be relied on. As it was, it seemed a pity he had to be slain by so gentlemanly a Siegfried as Carl Burrian, who was not familiar enough with the music to let himself go, and who manifested a keen inter-

est in the conductor's wand during his entire performance. In tender parts, where he could watch Conductor Hertz, he sang with expression and conviction. But whenever it was necessary for him to act with energy, his furtive glances at the baton showed why he was so stiff as an actor and unconvincing as a singer. Lenora Sparkes warbled the music of the woodbird very prettily. The short part of Alberich was forcefully sung and acted by Otto Goritz, who gave a realistic interpretation of that villain of the story. Olive Fremstad was the Brünnhilde on this occasion. After her twenty years' sleep on a rocky mountain it was but natural that she should sing and act with appropriate Van Winkle stiffness of limb, gesture, manner, voice, and trill.

### "Boheme," January 19.

Whether the Puccini score of "Boheme" be worth much or little may be a mooted question, but of Alice Nielsen's vocal and artistic fitness in the role of Mimi there can



PUTNAM GRISWOLD AS WOTAN.

be but one opinion, and that expressed in superlatives only. Friday evening the charming prima donna made her first appearance this season at the Metropolitan Opera House before a crowded and most enthusiastic audience, and, as before, sang her way into the hearts of her hearers, making the humanly pathetic story of the doings and loves of the little crowd of students which centered around hers live again. Miss Nielsen is so ideally fitted for the part in all ways that it is difficult to speak in special terms of any phase of her conception. However, coming to her task as she did with the exquisite timbre of her beautiful voice more gloriously clear, fresh and sweet than ever before, she was able to gauge her vocal effects and formulate her phrasing in such a manner as to bring every nuance of the text and its vocal utterance into absolute harmony. In her favor, too, are the slight girlish daintiness, and the sweet sincerity of personal appeal which helps create the physical illusion. The natural simplicity of her stage deportment but adds the finishing touch to a portrayal of engrossing merit and exquisite pathos, from the moment of her first entrance into Rodolfo's garret, to the closing scene, when release from life's complexities comes to her with death.

There were many insistent recalls for Miss Nielsen at the close of every act, several huge floral offerings also finding their way over the footlights to the prima donna.

Mr. Smirnoff's Rodolfo was a poet of uneven vocal merit who had but few moments of real lyric beauty. During the opening act it seemed as though the mythical cold of the cheerless garret had really affected the singer's sensitive larynx, since his attack was lamentably uncertain. Later on, however, this adjusted itself and Mr. Smirnoff sang to better advantage. Bella Alten typified the charming, explosive vixen, Musetta, in a thoroughly captivating manner, adding a touch of womanly pathos to her con-

ception in the closing act. Antonio Scotti was a frisky Marcello, and De Segurola deservedly earned his round of applause by his artistic singing of the lugubrious farewell to his coat. The lesser parts assumed by Messrs. Didur, Ananian, Audisio, Pini-Corsi, and Reschiglian, had their individual and general merits, and fitted into the frame of the story. Mr. Sturani conducted.

### "Versiegelt" and "Pagliacci," January 20 (Matinee).

(For a detailed description of "Versiegelt" see editorial pages of this issue of THE MUSICAL COURIER.)

"Pagliacci," with Caruso in the role of Canio, and Amato as Tonio, was a performance of uneven merit, for no sooner had Amato's noble delivery of the prologue prepared one for a really uplifting representation to follow, when Caruso made his donkey cart entrance and burlesqued and clowning his role so needlessly that all seriousness faded out of Canio and his later exhibitions of grief had a hollow ring that even Caruso's sheer beauty of vocalization failed to obliterate. Amato maintained a high level of efficiency throughout and in his scene with Nedda made the incident one of grim and thrilling tragedy.

### "The Girl of the Golden West," January 22.

Once again the exclusive members of the four hundred and several thousand New Yorkers, more or less musical and more or less curious, assembled at the Metropolitan Opera House on a fashionable Monday subscription night to witness the doings at Cloudy Mountain, Cal., in the days of the gold fever in 1849-1850. Puccini's score as a setting for the opera founded on David Belasco's play, "The Girl of the Golden West," never seemed less artistic than on Monday evening of this week. One listens in vain for a connected melodic phrase; all that the ear can grasp is an occasional reminder of the other Puccini operas now familiar to this public. There were fewer standees than usual on a Caruso night; otherwise the house was sold out. The great tenor was in good condition; Amato as the Sheriff repeated his striking portrayal that is more typical of the times in which the drama is set than any other part; Dinh Gilly's admirable work as Sonora was, as ever, interesting; Emmy Destinn as Minnie overacted, but the prima donna was in excellent voice. Lambert Murphy as one of the miners and Andrea de Segurola as the minstrel added to the few vocal delights of the night. Toscanini conducted with his customary zeal and skill. After the performance there was considerable excitement on Broadway as the horses which take part in the last act were driven down the "Gay White Way" to their stable.

## SUNDAY OPERA CONCERT.

Last Sunday evening's concert at the Metropolitan Opera House, January 21, resolved itself into a striking triumph for Efrem Zimbalist, who, after playing Lalo's "Symphonie Espagnole" with delightful esprit, moving quality of tone, and impeccable brilliancy of technique, and winning success for Rawlins Cottenet's well made and pleasing "Chanson Meditation" and a Spanish dance by Sarasate, was forced to add six encores to his regular numbers. The additions were "Old German Dance," Von Dittersdorf; the Dvorak "Humoresque"; "Old French Song" (Burmester arrangement); "Vienna Caprice," Kreisler; "Orientale," by Cui, and "Zephyr," by Hubay, all of them played with fine musical discrimination and many fetching nuances in delivery. The applause for Zimbalist seemed to be never ending, and was well deserved, for no other violinist surpasses him in elevation of style, mastery of bowing and flawlessness of intonation.

Dimitri Smirnoff, the tenor, essayed numbers from "L'Elisir d'Amore" and "Cavalleria Rusticana," in which he offended good taste by his explosive voice emission, his forcing of high tones, and his inability to find the proper interpretative note for the languishing Donizetti air and the passionate Mascagni number. In two Russian songs, by Gretchaninow and Rachmaninoff, Smirnoff did far better and won resounding plaudits for his efforts, some of which required real physical force.

Anna Case made a remarkable showing in the "Ah, fors e lui" aria, from "Traviata." The young singer possesses coloratura ability of an exceptionally high order, and the liquid purity and flexibility of her voice, its range, and the warmth of coloring with which the artist invested her phrases, resulted in enthusiastic demonstrations of delight on the part of the audience, which forced her to respond with an encore.

Marguerite Matzenauer, in the familiar "Samson and Delilah" aria, delivered with deep feeling and marvelous voice control, and in Brahms' "Von Ewigem Liebe," Wein-gartner's "Liebesfeier" and Wolf's "Er Ist's," showed herself to be a vocal artist who is at home in all schools of singing, and possesses a thorough mastery of the music and texts she interprets.

Pasternack led the orchestra and did it uncommonly well in the "Oberon" overture. The orchestra played splendidly throughout the evening.



# GRAND OPERA IN BOSTON

## BOSTON OPERA HOUSE.

### "Rigoletto," January 15.

The repetition of "Rigoletto," which was heard on Saturday evening, with Miss Scotney in the role of Gilda, introduced Yvonne de Treville in this same role. The only other change of consequence was the substitution of Madame Gay for Madame Leveroni in the role of Maddalena.

Madame de Treville, who is an American girl and sang in this country several years ago with Henry W. Savage's organization, has in the intervening years spent her time singing in many of the leading Continental theaters. For the past few seasons she has been the leading lyric soprano of the Theatre de la Monnaie, at Brussels. She possesses a sympathetic personality of uncommon charm, and a voice which, though of the light lyric order, is nevertheless one of marked sweetness and flexibility, and which is heard at its best in just such parts as Gilda and Marguerite.

The art of this singer was of the refined and highly polished variety that one might expect from an experienced soprano who has gone the round of the leading European opera houses. She revealed a convincing conception in her acting interpretation of Rigoletto's daughter, with a spontaneity of motion and gesture that proclaimed the trained actress.

Aside from a slight nervousness in the "Caro Nome," Madame de Treville gave a charming exposition of coloratura singing in its most interesting aspect. The long and difficult skips, the rapid ascending scales and the uniformly perfect intonation and finished phrasing were technical elements in this singer's art that indicated high cultivation.

Very often the watchful critic and the attentive opera goer find some of the best moments, not in the brilliant top notes of the strident tenor or the dramatic coloring of the intense feminine star, but in some of the so called "minor parts," where he will find, if he but deign to notice, much that is worthy of his praise and delight. Especially is this true when, as sometimes chances, a tried and proved artist lends her art to the adornment of such a part. Such was the case when Maria Gay lent her fascinating talent to vitalizing the meager impersonation that Maddalena usually means. The sister of Sparafucile was depicted in a few telling strokes, and the sarcastic laughter in the quartet was given a true dramatic meaning by Madame Gay.

Mr. Polese repeated his strong impersonation of the jester, and again Constantino won many plaudits for the perennial "Donna e mobile."

It would be unjust to the guiding genius who has directed and trained the members of the chorus of the Boston Opera Company to deny him at this point a large measure of praise for the high character of the work that has been done by the chorus, not only in this particular opera, but throughout the season. It very often has happened that, in the turmoil of the "star system," both orchestra and chorus go by the board, their mediocrity and ineffectiveness lost in obscurity; but such is, happily, not the case with the Boston organization. One has only to hear such singing as in the first act of "Pagliacci," the angelus music which has already been commended in these columns, the singing of the wedding music in "Lucia," or, in this particular opera of "Rigoletto," the masterly rendering of the whispered plotting in the kidnapping scene, wherein were exhibited a rare command of tonal color and dramatic power, to feel that the chorus work has been no inconsiderable factor in the artistic successes which the Boston Opera Company has achieved this season.

### "The Girl of the Golden West," January 17.

The first performance this season of "The Girl," De lasco's drama with music by Puccini, was with the following cast:

Minnie .....	Carmen Melis
Dick Johnson (Ramirez, the Road Agent) .....	Giovanni Zenatello
Jack Rance, Gambler and Sheriff .....	Giovanni Polese
Nick, Bartender at "The Polka" .....	Luigi Cilla
Ashby, Wells-Fargo Agent .....	Edward Lankow
Sonora .....	Ramon Blanchart
Trin .....	Leo Devaux
Sid .....	A. Silli
Bello .....	Attilio Pulcini
Harry .....	Rafaele Diaz
Joe .....	Ernesto Giaccone
Happy .....	Carmine Montella
Larkens .....	Rodolfo Fornari
Billy, an Indian .....	Luigi Tavecchia
Wowkie, his Squaw .....	Elvira Leveroni
Jake Wallace, a Minstrel .....	Jose Mardones
Jose Castro, with Ramirez's Band .....	Bernard Olshansky

The interesting feature of the performance was the vivid portrayal and masterly vocal art displayed in Zena-

tello's impersonation of Johnson, made all the more admirable by being his first appearance in the role of the road agent. It would not be too much to say that the rapidly growing repertoire and broadening art of Mr. Zenatello are uniting to make him the leading tenor of the Boston Opera Company.

The figure of Johnson, as delineated by Mr. Zenatello, is the Johnson that the dramatist Belasco must have had in mind—the man of the highway, the untamed brigand, but still the man of magnetic spirit; such a man as Minnie might have met in Monterey, and whose flashing eye would have caught hers. He was the bold, bad figure well enough, but with the strong, worthy qualities dormant which made him a fit subject for Minnie's redemption.

A large audience expressed the unequivocal pleasure afforded by the strong and powerful but unexaggerated vocal art that this singer has of late displayed. To Mr. Zenatello's singing must be ascribed much of the dramatic



Photo by J. Williams, Boston.

VANNI MARCOUX,  
As Golaud in "Pelleas and Melisande."

interest aroused in the perfervid duet of Act II between Johnson and Minnie, with the raging kiss and the howling storm.

The realistic and pleasing appearance of Madame Melis in the role of Minnie was made known to opera goers at the performances last year of the Puccini work. Vocally, however, she was not as interesting, exhibiting her usual mannerisms and a forcing of tone in her gropings for dramatic intensity.

Sheriff Rance does not seem to us the funereal figure that Mr. Polese made him. A little more freedom and ease, combined with this singer's grateful vocalizing, will doubtless show better results in future performances.

In the long list of "minor characters" which in this opera practically replace the familiar chorus should be mentioned the striking figure that Mr. Blanchart made of Sonora, and the strong, full toned Ashby of Mr. Lankow. To Mr. Olshansky, also, is due a good word for the vivid role which he made of Johnson's accomplice.

The splendid setting which Mr. Russell has provided for this musical melodrama seems more than worthy of its cause. The scene of the redwood forest, in particular, is of such beauty as to have gained for it the highest praise in authoritative quarters.

Mr. Moranzoni caused many of the meaningless Puccini measures to convey a message which they do not contain inherently.

### "Pelleas," January 19.

Some of the knowing ones, as the Maeterlinck-Debussy music drama goes the round of the subscription performances, point out with much unanimity that one of the abiding memories of the various interpretations given by the distinguished cast will be the Golaud of Vanni Marcoux. And as thoughts go back over the several performances, conjuring up again the shadowy figures, none comes back so tellingly and frequently as does the Go-

laud depicted by this admirable singing-actor. He is, indeed, the art concealing art, that pleases our fancy and masters our emotions, so that we unconsciously acknowledge its power, while often bestowing our ready praise and attention for the time being to another art, much less sincere and far below it in strength of illusion.

This accomplishment lends added interest to the forthcoming appearance of M. Marcoux as Mephistopheles in "Faust," a role which has given him great renown in European circles.

### "La Traviata," January 20 (Matinee).

The usual state of affairs where Madame Tetrazzini is involved prevailed at the first performance of the Verdi opera—much disappointed people who wondered why the opera house was not built with more seats. The cast was as follows:

Violetta Valery .....	Luisa Tetrazzini
Flora Vervoix .....	Florence De Courcy
Annina .....	Linda Santi
Alfredo Germont .....	Giovanni Zenatello
Giorgio Germont .....	Giovanni Polese
Gastone .....	Ernesto Giaccone
Baron Douphol .....	Attilio Pulcini
Marquis d'Obigny .....	Frederick Huddy
Doctor Grenvil .....	A. Silli

A chronicle of Tetrazzini and "Traivata" must necessarily be one relating mainly the extent of the plaudits and the number of the curtain calls. Thoughtful auditors, dazzled and delighted as they were by the prima donna's unequalled virtuosity, must nevertheless have realized that this singer is constantly gaining in both her dramatic action and her vocal art considered as a whole.

Eighteenth century audiences were in the habit of relaxing very freely into chatter and conviviality in the dry spaces between arias. Nowadays are not many of us adopting a similar attitude when we lean back easily in our chairs, expectantly and politely waiting for our "coloratura cantatrice" till her notes blossom into sixty-fourths and go skyrocketing into the leger lines?

Any such listening to Madame Tetrazzini are missing some of the finest aspects of this singer's art, which to the elect has much else besides its phenomenal range and virtuosity to commend it. The fullness of tone throughout the compass, the unbelievable ease of production, the true musical worth of the soprano's middle voice, and a sure feeling for the turn of a phrase or the color of a tone that the dramatic movement demands from the music as it does the fitting facial expression and natural gesture, are but a few of the artistic elements that constitute the real and abiding success Madame Tetrazzini has and is achieving.

It is only true to say that Zenatello shared honors with the prima donna. His impersonation of Alfred, his first essay, adds still one more role to the many this tenor has already placed in his repertoire this season. Furthermore, his successful achievement confirms the impression he created when he was heard in the title name of "Faust" a fortnight ago—that he challenges our attention and admiration almost as much by his abilities as a lyric as well as a dramatic tenor.

Mr. Conti conducted well, and the many excellencies of the cast and the effective settings Mr. Russell has provided, made the performance as brilliant as any of the season.

### "Aida," January 20 (Evening).

Another aspect of Verdi's art was heard in the evening, when his Egyptian tragedy was presented with this cast:

Aida .....	Elizabeth Amsden
Amneris .....	Maria Claessens
Una Sacerdotessa .....	Florence De Courcy
Radames .....	Florence Constantino
Il Re .....	A. Silli
Amonasro .....	Ramon Blanchart
Ramfis .....	Jose Mardones
Un Messaggiero .....	Ernesto Giaccone

It was practically the first appearance at the Boston Opera of Miss Amsden, though she was heard not long ago in some of the "Aida" music at a Sunday concert. Her musical training with in this city, but much of her study and experience has been gained abroad.

As a whole, she made a pleasing impression both musically and dramatically. Her audience was glad to express pleasure and ready to forgive the slight nervousness that a debutante might well have in so difficult a role as Aida. Miss Amsden's voice is a pure and expressive quality, that keeps its tonal beauty almost to the top, even when forced, and was intelligently used in the excellent conception of the part displayed by Miss Amsden.

Mr. Blanchart made a striking Amonasro and Constantino as Radames displayed his customary vocal eloquence and strong dramatic action.

### Sunday Evening Concert.

These Sunday concerts which have proved so pleasurable to music lovers who are debarred from the expensive weekday entertainments, have been in many instances premonitory, giving us glimpses of future pleasures in store for us. And they have been prophetic, too. It was at one of these concerts that the pronounced suc-

cess in the "mad scene" from "Lucia" obtained by Miss Scotney sent her on her way to stardom. Here, too, has the applause of the second balcony often clinched the aspirations of younger singers and understudies to a public performance as Mimi, Nedda or whatever their hearts and voices were set on. Such guidance even the most experienced impresario values before that wary individual lends his prestige and commendation unreservedly at a regular performance, where a good seat costs a round sum and patrons insist on value received.

The concerts have been uniformly interesting and gratifyingly short. This one, with the following program, was no exception:

PART I.	
Suite, Pelleas et Melisande.....	Gabriel Fauré
Orchestra.	
Conductor, Mr. André-Caplet.	
Violoncello solo, Lied.....	Vincent D'Indy
Horace Britt.	
Conductor, Mr. André-Caplet.	
PART II.	
La Boheme, finale of Act I.....	Puccini
Madame D'Oligé, M. Gaudenzi.	
Act III.....	
Mmes. D'Oligé, Camporelli, MM. Gaudenzi, Fornari.	
Orchestra.	
Conductor, Wallace Goodrich.	

"Pelleas" music is in the air. At the end of the month Madame Maeterlinck is to give the play in its dramatic form, with the incidental music of Fauré, from which this exquisite suite has been arranged. It is music of the most rarefied form and intimate appeal, but with memories of the Debussy score in mind impresses one with its contrasting symphonic art and frankly poignant emotion. To the great majority this music will doubtless convey much more of a message from the Maeterlinck drama than will be borne by Debussy's.

Andre-Caplet gave the score a felicitous reading. It is music for a small orchestra, but its orchestral coloring needs the "Siegfried Idyl" for an adequate comparison. With infinite grace and tenderness the flautist, with its delicate traceries in the violins and its melancholy air for the oboe, was spun off like a gossamer web.

Mr. Britt again proved his mastery of his instrument, this time in the art of expressive song. D'Indy unerringly selected the name for his work when he went to the Germans for the "Lied," which denotes its type as definitely as, for instance, "chanson" does its cognate type in the cosmopolitan nomenclature.

The French master has written a real "Lied," a strongly rhythmed and emotional song that must have come from the heart, as it surely went there, as sent by Mr. Britt. Persistent applause induced the cellist to repeat the work.

Not so pleasing as they are wont to be was the operatic portion of the concert, the "La Boheme" selections, where the enforced absence of Constantino made a sad gap.

Mlle. D'Oligé, with a youthful and pleasing address, and a voice with the sweet qualities and vibrant emotional appeal the Puccini measures call for, had many moments of suggestive vocal art that made her a very plausible Mimi, indeed. Already this season she has received praise for her dainty rendering of Siebel's music in "Faust."

Mr. Gaudenzi was not very happy with Rodolpho's music. His tones were dry and uneven. More success would attend his efforts if he would woo the Goddess of Tone instead of attempting to win her by bold assault.

A few gay notes from Madame Camporelli, who, by the way, looked charming in a black lace gown, helped a little, and Fornari gave his few measures with good effect.

L. A. B.

#### Regina Vicarino a Brilliant Artist.

Regina Vicarino, the talented young American prima donna, who is singing all the principal roles at the Arbeau Theater, Mexico City, has won such a pronounced success that by general request a supplementary season will be given after the company fills its provincial dates. Miss Vicarino has been entrusted with the soprano role in all the productions, singing as frequently as five times a week.

In concluding the first season of opera a benefit was tendered her, which was one of the most brilliant and successful musical events recorded in the history of that city.

#### Galston's Engagements.

Gottfried Galston, the eminent piano virtuoso, began a tour in Russia January 16, which will close on February 15, opening with two recitals on January 17 and 23 in St. Petersburg, then routing to Kiev, Charkow, Ekaterinoslaw, Odessa, Rostow, Riga, etc. These are all engagements that have been made for Galston in advance.

The theory that music causes cows to yield more milk has been tested again, and the results are so satisfactory that the farmers are buying phonographs for stable use. The Milk mazurka, the Lactal lancers, the Short Horn schottische, will soon resound throughout the farming districts, and an added reason for city residence will be available for argufiers.—New York Morning Telegraph.

# GRAND OPERA IN CHICAGO

## AUDITORIUM.

### "Lohengrin," January 15.

The last two weeks of opera at the Auditorium was ushered in with a repetition of "Lohengrin." The cast was similar to the one heard at the previous performances of this opera, with the exception of Eleanora de Cisneros, the American contralto, who returned the previous day from successful appearances in opera in Australia. The gifted singer was at her best and was received enthusiastically by the audience. She is one of the best Ortruds ever heard on our stage, and the vociferous applause that



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CLEOFONTE CAMPANINI.

greeted her must have been gratifying to the artist. The balance of the cast was excellent.

### "The Jewels of the Madonna," January 16.

Last Tuesday, January 16, witnessed the American premiere of "The Jewels of the Madonna," by Wolf-Ferrari, which drew a large, representative and enthusiastic audience to the Auditorium. The cast was as follows:

Gennaro .....	Amadeo Bassi
Carmela .....	Louise Berat
Maliella .....	Carolina White
Rafaele .....	Mario Sammarco
Biaso .....	Francesco Daddi
Cicillio .....	Emilio Venturini
Stella .....	Jenny Dufau
Concetta .....	Mabel Rieglman
Serena .....	Marta Wittkowska
Grazia .....	Rosina Galli
Totonno .....	Edmond Warnery
Rocco .....	Nicola Fossetta
A Macaroni Vendor .....	Michele Zwiabach
A Toy Balloon Vendor .....	Giuseppe Minerva
A Water Vendor .....	Emma Ruhl
A Water Vendor .....	Roberto Ardoni
A Flower Vendor .....	Minnie Egener
Ice Cream Maker .....	Palmiro Aleotti
Vendor of Ice Cream .....	Palmiro Aleotti
A Vendor of Fruits .....	Giovanni Lugano
First Monk .....	Frank Preisch
Second Monk .....	Friedrich Schorr
The Town Crier .....	Luigi Albertieri
A Young Lady .....	Minnie Egener
A Young Man .....	Nicola Fossetta
A Young Man .....	Santo Mandelli
A Young Man .....	Desire Defrere
First Anne .....	Minnie Egener
Second Anne .....	Denise Morris
Third Anne .....	C. Chapman
The Blind Man .....	Michele Sampieri
A Peasant Woman .....	Giuseppina Giacomini
First Girl .....	Rose Heringer
Second Girl .....	Eleonore Fish
First Cammerist .....	Luigi Albertieri
Second Cammerist .....	Vittorio Navarini
First Morra Player .....	Santo Mandelli
Second Morra Player .....	Desire Defrere
The Father .....	Michele Sampieri
A Young Nurse .....	Giuseppina Giacomini

The first act takes place in Naples during carnival time. Wolf-Ferrari, following the example of Charpentier, has skillfully painted the different noises of the street, and instead of hearing the French peddlers of "Louise" he

brought forth the macaroni, cheese, fruit, and ice cream dealers calling their various wares. Gennaro, the blacksmith and unfortunate lover of Maliella, comes from his workshop, carrying in his hand a candelabra. Maliella rushes suddenly from the house and is followed by Carmela, who asks her to return to the house, but Maliella turns savagely on Gennaro and his mother and cries, "This is the Festa of the Madonna and for once I will laugh and be gay." She then sings the ballad of Canatella. The voices of the Cammeristi are heard in the distance as Maliella continues to sing and dance. Gennaro turns sadly toward his mother and asks her how Maliella came to them and is informed that when he was a child and at the point of death she vowed to the Virgin that should his life be spared she would adopt a child born in sin. She found Maliella in the street, and does not know whence she came. Gennaro and his mother together sing a beautiful prayer to the Madonna, asking her for strength and wisdom, and as Gennaro goes to his workshop and Carmela goes into the house, the orchestra plays the first intermezzo of the evening. The band of Cammeristi return as Maliella and Rafaele, the leader of the Cammeristi, appear. He attempts to make love to her, but Maliella avoids him, and drawing a stiletto from her hair, she stabs Rafaele in the hand. He kisses the wound and declares that with this bloody kiss she has given him her heart. The procession of the Virgin begins and the chorus of praise is heard. Rafaele draws near and begs Maliella to make peace with him, but she asks him to be silent. The image of the Virgin appears and Rafaele whispers into Maliella's ear that he will steal for her the jewels on the Madonna if she wishes. At this moment Gennaro enters and is much surprised to find Maliella with Rafaele. He tells her that the chief of the Cammeristi is one of the wickedest men in Naples, but she answers that he at least knows how to make love, and she walks slowly toward the house. Rafaele tosses a rose to Maliella, and as she picks it up the curtain falls.

The second act shows the garden of the house of Carmela. It is the evening of the same day and the Festa sounds are still heard coming over the water. Carmela sings an aria of the "Wine of Salvatore" and passes into the house, leaving Gennaro and Maliella alone. She tells him she is going away to start life anew. As she goes into the house to pack up she sings a mocking little street air, and returning with her belongings she says farewell to Gennaro and goes toward the gate, but Gennaro stops her and tells her that he does not love her as a brother, but that really he adores her with all the passion and madness of a sweetheart. She mocks him and cries that only one does she love, that one who would even steal the jewels of the Madonna to adorn her. She tries to pass to the street, but Gennaro locks the gate and takes the key, and, trembling with rage, Maliella walks toward the house singing her vile street song. Then, suddenly determined, Gennaro takes from his tool chest several articles which he hides in his pocket. He runs out as the chorus sings from the sea. The Cammeristi, headed by Rafaele, sing a serenade to Maliella, who opens her window and looks in the garden. Finding Gennaro gone she comes down and a love scene takes place between the passionate Rafaele and Maliella and he asks her to come to his house at the end of the city, which she consents to do. Rafaele then disappears hastily and as Maliella returns to the house she sees Gennaro's tool chest on the table, and turns with horror as his key is heard. Gennaro comes to her, holding in his hand a bundle, which he places on the table, and as he opens it Maliella shrinks with fear, but Gennaro falls on his knees and says that the Madonna knew his heart was pure and forgave him. Maliella, who has been gazing at the jewels, tries them on and places the bracelet on her arms, the collar upon her neck and the tiara on her head and shouts that she wishes Rafaele might see her so. The curtain falls with Maliella in the arms of Gennaro.

The third and last act takes place in the underworld of Naples in the den of the Cammeristi. Women and men of the underworld are dancing an apache dance, and as Rafaele enters they shout with delight. The coarse women who have prepared a meal for him, which he refuses to eat, laugh and mock him, saying that at last he has fallen in love and Rafaele answers that Maliella has conquered him on account of her purity and innocence. As they are dancing, suddenly from the street Maliella shouts to open the door of the den, and as she draws near to Rafaele she tells him that she is not any more the pure and innocent girl he had known the previous night. In a passionate song he asks her why then she came to him; if it was to tell him of her degradation, that as long as she was virtuous she had an attraction for him, but since she had given herself to another, she could go to him. Then,



throwing her on the ground he draws back in terror at the sight of the jewels, which are loosened by her fall. He asks her where those jewels came from and as she says that they are jewels stolen from the Madonna, the religious Neapolitan throng fall to their knees, saying that she is excommunicated and beg her to leave their presence at once. She rushes away and throws herself in the sea. In the meanwhile several of the Cammorrists have departed in search of Gennaro, whom they finally bring to Raffaele's den, and as the mob rushes to kill the bewildered Gennaro, Raffaele steps forward, saying, "Let him die alone like a cur." Gennaro left alone, begs the Madonna to forgive him and placing the jewels on an altar he stabs himself, begging the Madonna to show him forgiveness in the hereafter and to his mind the prayer is understood, for the picture suddenly becomes illuminated by a ray of sunshine and Gennaro expiates his crime as he dies, and the last curtain falls.

As to the music, the first act seems to be a little too noisy. Perhaps the number of instruments required to obtain the dynamic effects, to paint and portray the different phases of the Neapolitan populace and the use of kettledrums is responsible for the exuberant outburst of the composer. For those who have lived in Naples the music is said to be an exact reproduction of the various noises of the Neapolitan city, but for those who are not familiar with the tone color of Southern Italy the noises produced and the cacophonous discord are irritating to the ear. Yet the duets between Gennaro and his mother, and Carmela and Maliella are the best achievement of that act. The second act is far more melodious, and Wolf-Ferrari seems to come back to his "Secret of Susanne," the music being well suited to the plot and impresses by its clarity of shadings and its delicacy of treatment. The passion of Gennaro, the disdain of Maliella, the frivolity of Raffaele are so well painted by the orchestra that even to those who were not cognizant of the plot and who cannot understand Italian, the many contrasts in the music would be sufficient to allow a full comprehension of the action. The serenade sung by the baritone and which later on is given to the orchestra as an intermezzo, proved to be the most popular number in the presentation and its success is in every respect justified. It is simply a gem. The third and last act brings back the offensive noise of the first act albeit there are more melodious tones, especially the last aria of the tenor and the buoyant entrance given to Raffaele. This entrance can be well compared with the Toreador appearance in "Carmen" or to Lohengrin's arrival.

As to the cast, though as seen above it requires some thirty artists to present "The Jewels of the Madonna," there are really only three important parts, Gennaro, tenor; Maliella, soprano, and Raffaele, baritone. The soprano part was entrusted to Carolina White, the American dramatic soprano, and probably never before in her career has this artist done anything to equal this creation. She outdid herself both vocally and dramatically and to her, indeed, the composer is indebted for a big part of the triumph of the performance. She sang with telling effect the difficult music allotted to the soprano and brought forth all the beauties and wickedness of the part. The brilliant soprano was admirably seconded by Bassi as Gennaro and Sammarco as Raffaele. Bassi might well be proud of the artistic manner in which he presented the lover. He, too, surpassed anything he had ever done previously in Chicago. He was in remarkable form and sang gloriously. His acting likewise was manly, and heroic, and through this performance he strengthened the splendid opinion of his innumerable admirers. Sammarco was the libertine Camorrist. He dressed the part cleverly and he sang as Sammarco always sings. Truly the composer would not have wished for a better trio than the one accorded the American creation. The orchestra under Campanini's guidance gave a splendid account of themselves, and though one or two mishaps happened throughout the course of the evening, the reading of the score by this excellent conductor was delightful. Painstaking always, certainly Campanini had done everything in his power to make "The Jewels of the Madonna" a success in Chicago. That he personally should be congratulated for the results obtained is certain. The chorus, as is usual here, was mediocre.

The stage settings were adequate, and to Dippel and Almanz should be given words of praise for the beautiful pictures and ensemble of the performance.

The audience was most demonstrative, and as the custom generally is here when new works are given, several encores were asked and accorded. Floral tributes in the shape of horseshoes, bouquets and baskets were given over the footlights to the principals, conductor, general manager, stage manager and to Wolf-Ferrari, who in his exuberance kissed Campanini. It remains now for time to decide if "The Jewels of the Madonna" will remain on the repertory, but it seems a little too soon after one hearing to prognosticate.

#### "Natoma," January 17.

The last performance of "Natoma" by the Chicago Grand Opera Company took place with the same cast

which has been heard in that opera before. As usual, the success of the evening was won by Rosina Galli, the beautiful première danseuse.

#### "The Jewels of the Madonna," January 18.

The second performance of "The Jewels of the Madonna" at the Auditorium brought forth another packed house. The enthusiasm, however, was not as spontaneous as on the first evening. Carolina White, Bassi, and Sammarco were excellent. Campanini again gave a delightful reading and the chorus sang on pitch—a remarkable feat for that body of singers.

#### Gala Performance, January 19.

A potpourri, comprising fragments from the different operas of the Chicago Grand Opera Company's repertory, in which most of the star singers appeared, was the offering of the gala performance last Friday evening. The Auditorium was practically sold out, and on account of a sudden indisposition of Madame Osborn Hannah, who was to have appeared in the bridal scene from "Lohengrin," that act was omitted, and the performance, which was expected to finish after midnight, came to a conclusion at the last stroke of twelve. The scenery was changed very quickly and credit is due to Almanz, the stage manager, who really performed a tour de force. The casts, generally speaking, were excellent.

Later, in the Elizabeth Room, of a downtown hostelry, a reception and supper were given by Mr. and Mrs. Harold McCormick. Banquets are quite en vogue among patrons of the opera, and already this year John C. Schaefer, the board of directors of the opera company, and Signor Campanini have banqueted the artists of the opera, the music critics and others.

#### "Thais," January 20 (Matinee).

The last performance of "Thais," with Garden in the title role, brought a large audience to the Auditorium on Saturday afternoon, January 20. The cast was similar to the one of the former productions.

#### "Tales of Hoffmann," January 20.

Offenbach's fantastic opera was repeated in the evening and ended the last but one week of the Chicago Grand Opera Company for the present season.

#### OPERA NOTES.

Andreas Dippel, general manager of the Chicago Grand Opera Company, announced last week that the board of directors of the Chicago Grand Opera Company had decided to reduce the price of grand opera seats in a part of the balcony, and in the first and second galleries. The reduction affects more than 1,500 seats. The low price of opera seats will go into effect next Monday night. The scale of prices is as follows: Balcony, center, formerly \$2.50, reduced to \$2; balcony, rear, formerly \$2, reduced to \$1; first gallery, formerly \$1.50, reduced to 75 cents; second gallery, formerly \$1, reduced to 50 cents. The reduction of prices will, no doubt, be welcomed by music lovers as well as students who cannot afford to buy the higher priced seats. Furthermore, with the exception of the appearances of Madame Tetrazzini and the first night of new productions, none of the singers of the Chicago Grand Opera Company has been able to fill the balcony and first and second galleries. The downstairs section on many occasions has been sold out, but unfortunately for the guarantors, the upper house has often been half empty. Therefore, under the new scale of prices, General Manager Dippel expects that his house will often be sold out from top to bottom, and if the public responds to the generosity of the board of directors, the scale of prices, as above printed, will be continued during the seasons 1912-1913.

RENE DEVRIES.

### GRAND OPERA IN BROOKLYN.

#### ACADEMY OF MUSIC.

#### "Faust," January 20.

It is not surprising that "Faust" should have become perennial, for when properly given and its beauties uncovered, it affords refreshment to mind, ear and soul. In it there is more than "food for thought"—much more food than in a hundred such concoctions as "The Girl of the Golden West."

The Brooklyn Academy of Music was filled, because "Faust" is still popular and always will be. The cast was efficient and the performance was invested with snap. Riccardo Martin gave a few new twists to his conception of the title role. He made Faust a man instead of a vocal automaton, as so many tenors are wont to do, and sang and acted with verve. His work throughout was artistic in the extreme. Geraldine Farrar was in unusually good voice and sang with a wealth of tonal beauty and with a charm little short of surprising. She has not done better this season, and because of the absence of self-consciousness and egotism, usually her two most faithful attendants, she was able to get into the part and gave a thoroughly delightful performance.

Dinh Gilly was a superb Valentin; one does not want

to hear a better one. Both in action and in song he dominated every scene in which he appeared. Leon Rothier was a satisfactory Devil, and that is praise enough, for it is a role easily turned into burlesque. Inga Orner is too sweet a singer and too dainty a lady for Siebel. There is no part more unsatisfactory, unpleasant and ungrateful than this. Siebel is neither man nor woman—just a wearisome milksop who might easily be dispensed with, for the part offers nothing in the way of interest. Siebel is a fitting companion for Don Ottavio, the greatest bore on the operatic stage. Miss Orner has a soprano voice of excellent quality and sang delightfully, besides fitting into the stage pictures most picturesquely. It would be a pleasure to hear her in a more gracious part. She is too good a singer to be wasted upon such trivialities. Marie Mattfeld was a splendid Marthe. She gave an example of how a small part, in capable hands, can be transformed into a big one.

The orchestra took the bit in its teeth and paid little attention to Conductor Sturani. Therefore there were occasional slips, the oboes, on one occasion, creating a laugh by entering upon a fortissimo chord after the other instruments had left off. One of the distinguishing features was the beautiful harp playing of Carlos Salzedo. The performance moved smoothly, but would have been heightened by more orchestral color.

#### Jomelli Recital Postponed.

The recital which Jeanne Jomelli was to have given at Carnegie Hall, New York, yesterday (Tuesday) afternoon has been postponed until February. The date will be announced later.

Madame Jomelli has been ill with la grippe and is at present convalescing nicely. When the prima donna gives her concert next month, she will present the attractive program which was published in THE MUSICAL COURIER last week.

#### Mr. and Mrs. Clifford Lott Sail.

Mr. and Mrs. Clifford Lott, who gave a recital in New York recently, sailed on the New Amsterdam Tuesday, January 23, for London, where it is their intention to give several recitals during the season. Mr. Lott's fine baritone voice was very highly appreciated at his recital given in New York last month.

#### Marianne Flahaut's Recital in Dunkirk.

Marianne Flahaut, the mezzo soprano, gave a recital in Dunkirk, N. Y., last week, at which she had the assistance of Wesley Ray Burroughs at the piano. Madame Flahaut was warmly received by a cultured audience, and besides singing the following program was obliged to add encores:

Aria from Le Prophete (Ah! mon fils) .....	Meyerbeer
Cry of Rachel .....	Salter
Floods of Spring .....	Rachmaninoff
Aria of Orpheus .....	Gluck
Ah, Love But a Day .....	Beach
Chanson de route .....	Paul Puget
At Parting .....	Rogers
The Rosary .....	Nevin
Still as the Night .....	Bohn
La Fiancée .....	Rene

As extra numbers, Madame Flahaut gave arias from "Samson and Delilah," "Il Trovatore," and some French songs.

The prima donna also filled engagements last week in Erie and Titusville, Pa.

A Gustav Mahler festival will be held in Mannheim on May 10 and 11, 1912, under the patronage of the Grand Duke Frederick of Baden. The program will comprise the principal works of the master, including the eighth symphony and the posthumous work, "Das Lied von der Erde" ("The Song of the Earth"). Hofkapellmeister Arthur Bodensky will officiate as conductor of this festival, in which more than 1,000 participants will assist. The arrangements for this fest will be made by the Philharmonic Society, of Mannheim, the business management being in the hands of the Concert Direction Emil Gutmann, of Berlin and Munich.

"Misé Brun," by Pierre Maurice, the opera which met with such success at Stuttgart under Schillings' direction, is to be heard shortly in Weimar, Hanover, Zurich, Geneva, Aix-la-Chapelle, Graz and Prague.

Paul Dukas' "Ariane and Bluebeard" made a most favorable impression in Frankfurt on the occasion of its first performance, December 24.

Felix Weingartner's third symphony, opus 40, in E flat was the leading number of the fifth Guerzenich concert at Cologne.

# ST. PAUL

ST. PAUL, Minn., January 20, 1912.

Music for the most part light and gay made up a well chosen program for Sunday's popular concert. The "Oberon" overture (Weber), "Coppelia" ballet suite by Delibes were played with refreshing spontaneity and rhythmic swing. Less interesting are the two Morkler compositions, "Moorish Morning Serenade" and "Under the Window," but the melody from "Chants du Voyageur" (Paderewski) and "Toreador" and "Andalouse," from the suite "Bal Costumé," were thoroughly enjoyable. The Strauss waltz, "Myrtle Blossoms," for closing was played delightfully, as Mr. Rothwell knows so well how to play these waltzes. Marcus Kellerman, who sang the "Prologue" to "Pagliacci" and "The Two Grenadiers" (Schumann) pleased his audience to the extent of winning several recalls. The accompaniments were not so good as usual.

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The Matinee Musicale of Duluth was the guest of the Schubert Club this week on the occasion of the annual reciprocal program in St. Paul. The program, interesting and well performed, was presented by Faith Helen Rogers, pianist; Donna Riblette Flaaten, soprano; Volberg Gunderson, violinist, and Mrs. Fred G. Bradbury, accompanist. Miss Rogers played in a manner that showed good technical equipment, a fine musical sense, and interpretative ability, MacDowell's "Norse" sonata, Brahms' waltz in A, the Liszt arrangement of the "Liebestod," and the Schultze-Evler arrangement of the "Beautiful Blue Danube." Mrs. Flaaten sang charmingly "Three Songs to Odysseus," by Cadman, and a group of songs including "Ein Schwan" (Grieg), "Das Kraut Vergessenheit" (Von Fielitz), "All Mein Gedanken" (Strauss), "Contes de Fees" (Holmes), "Mon Cœur Chante" (Chaminade), "Yesterday and Today" (Spross). Though her enunciation left something to be desired, Mrs. Flaaten used her voice well; its quality is pleasing and her presence is very agreeable. Miss Gunderson is a remarkable young violinist whose mature style of playing is surprising. She gave an able and very finished performance of Vieuxtemps' "Fantasia Appassionata." Mrs. Bradbury was an excellent accompanist and contributed largely to the success of the program.

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The regular meeting of the Schubert Club, which would fall on Wednesday, January 30, will be held instead on Saturday afternoon, January 27. Thomas Whitney Surette will address the club on the subject of "Italian Folksongs and Dances."

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A change has been made in the grand opera schedule, and instead of the double bill of "Hänsel and Gretel" and

"The Secret of Suzanne," "Die Walküre" will be given, with Fremstad as Brünnhilde, Jane Osborne-Harnah as Sieglinde, Guardabassi as Siegmund, and Henri Scott as Hunding. Minnie Saltzman-Stevens will sing Isolde in "Tristan and Isolde," instead of Fremstad.

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Much pleasure has been given by the Schubert Club in the series of chamber music recitals in which it has presented the St. Paul String Quartet. A large audience heard the quartet last Saturday afternoon in the following program: String quartet, F major, op. 96, Dvorák; string quartet, B flat major, op. 67, Brahms.

MARY ALLEN.

## Charles W. Clark's Recitals.

Charles W. Clark, baritone, is meeting with success in his recitals and concerts in the West. At Minneapolis



LEFT TO RIGHT: JOSEF LHEVINNE, CHARLES W. CLARK AND WILHELM BACHAUS ON THE S.S. "OLYMPIC"

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and Peoria recently his recitals were favorably commented upon by the press, and in Chicago, on January 15, Mr. Clark gave a splendid program at the Blackstone Hotel, the occasion being one of the Tiffin musicales. He will give another recital there in February. Mr. Clark's dates so far booked are: January 3, New York; January 9, Minneapolis; January 11, Peoria, Ill.; January 12 and 14, Chicago; January 16 and 17, Northfield, Minn. Other dates for January: Helena, Kansas City, Emporia, Wichita, Omaha, Columbia, Mo.

The Minneapolis Morning Tribune of January 10 said:

Today, after the quality of Charles W. Clark's song recital in the First Baptist Church last evening is disseminated by the few who heard it, Minneapolis music lovers will be asking one another: "Why didn't we go?" But tomorrow will be too late, as the Clark recital will not be repeated and his return to the city is a very uncertain quantity.

Mr. Clark is one of the world's greatest interpreters of lieder. His recitals are models of their kind which should not be missed by any one interested in this genre division of the great and noble art of music.

Space will not permit individual analysis of the impeccable artistry which made each number a separate gem of conception and interpretation. It must suffice to say that the entire program was a revelation of what may be done by a great artist to lift the apparently little into the realm of the really big.

## Recital at Virgil Piano School.

The new pieces played by pupils of the Virgil Piano School, New York, at last Friday's recital, appeared to interest the audience very much. Although most of the students played their selections for the first time, ease and security were evident throughout. The program follows:

Adagio from Sonata Pathétique	Beethoven
Revolutionary Etude	Chopin
Gwendolen Rees.	
Tone Poem No. 6	Grieg
George Kemer.	
Scotch Legend	H. H. A. Beach
Edna Pickett.	
Slumber Song	Schumann
Prelude No. 13	Chopin
Helen Vredenberg.	
First movement of Faschingsschwank	Schumann
Edith Woelfler.	
Desire	Burnham
Rondo in C	Beethoven
Dorothy Wilson.	
Mazurka No. 4	Godard
Thelma Ries.	
Preamble	Bach
Lucille Oliver.	

## Florence Mulford Presents Pupils.

Florence Mulford's success as a vocal teacher is augmented by her ability to bring her pupils before the public eye. Madame Mulford loses no opportunity of giving her advanced pupils solo and even concert work to do. Friday evening, January 19, Madame Mulford, with four of her pupils, conducted an interesting concert for the benefit of a club connected with St. Paul's Church, Newark, N. J., in which she is soloist. The assisting pupils were Irma Harrison, soprano; Alice Mulford, alto; Robert Bartholomew, tenor, and Cleveland Perry, bass. Solos were sung by Miss Harrison and Messrs. Perry and Bartholomew. Madame Mulford contributed three numbers; Liza Lehmann's setting of the "Nonsense Verses" from "Alice in Wonderland" was sung by the four pupils, and Madame Mulford concluded the program with Ardit's "Paula."

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# MINNEAPOLIS

MINNEAPOLIS, Minn., January 20, 1912.

The following program, with Lucille Stevenson as soloist, was given at the popular concert Sunday afternoon by the Minneapolis Symphony Orchestra:

Parting March, from Leonora symphony.....Raff  
Overture, The Bartered Bride.....Smetana  
Two Legends.....Lindow  
The Enchanted Lake (first time in Minneapolis).  
Kikimora (first time at these concerts).  
Aria, Dovo Sono, from The Marriage of Figaro.....Mozart  
Lucille Stevenson.  
Suite, from Les Erinnyes.....Massenet  
Prelude.  
Scene Religieuse.  
Divertissement.  
Balletella, from I Pagliacci.....Leoncavallo  
Lucille Stevenson.  
Grand fantasy on themes from Natoma.....Herbert  
(First time in Minneapolis.)

Kathleen Parlow appeared Tuesday afternoon at the Radisson in recital—one of a series of artist recitals arranged by Minnie Leslie. Aside from considerations of technic and her wonderful tone, one is struck with the ease and absolute sureness with which Miss Parlow plays, the control of her violin and confident strength, contrasting with an air of modesty, almost of diffidence which she has when not playing. To an audience which comfortably filled the ball room of the hotel, the recital afforded an afternoon of keenest enjoyment.

Members of the Matinee Musicale of Duluth gave the annual reciprocity program before the Thursday Musical this week. The program is reviewed in another column. The Thursday Musical will present the Flonzaley Quartet in a chamber music concert at First Baptist Church, February 2. The annual frolic of the Student Section of the club will be held Thursday afternoon, January 25, in the recital hall of the Minneapolis School of Music, Oratory and Dramatic Art.

Eleanor Poehler and J. Austin Williams assisted the Oratorio Society of Grand Forks in a performance of "The Messiah" on Tuesday evening.

The Minnesota Chapter of the American Guild of Organists will meet at the West Hotel Wednesday evening at 6.30 o'clock. Later in the evening James Lang will give an illustrated lecture on "Organ Construction" at Graham Hall.

We already have "Phaeton" of mythological lore by Saint-Saëns, why not a symphonic poem on the real thing, "Aviation"? The subject is beginning to interest the muse, for a few days ago Gustavus Johnson, of the Johnson School of Music, Oratory and Dramatic Art, received a copy of "Aviation Waltzes" by his former pupil, Mary Alice Cooper, of Salt Lake City. Julius Johnson, of the piano department, will soon give a piano recital of modern compositions, including the concerto of Gustavus Johnson, and doubtless some of his own compositions, for he writes pleasingly for the piano. Agnes Lewis, head of the vocal department, is temporarily absent, having been called to Moorehead, Minn., by the illness and death of her mother. Her pupils are being instructed in her absence by Mrs. J. A. Ward. Maude Moore, head of the oratorical department, has several pupils who are in constant demand for entertainments in and out of town. Bertha Maude Pratt read in Chippewa Falls last week and at Hyland Park Presbyterian Church this week. Jeanne Watts read in Clear Lake, Wis., January 25, and in Hudson, Wis., January 26. Hannah Johnson read for the young people of Trinity Norwegian Lutheran Church on January 17.

Dagny Gunderson, advanced piano pupil of Wilma Anderson Gilman, of the Minneapolis School of Music, Oratory and Dramatic Art, will give a recital next Saturday at 11 o'clock. Wilma Anderson Gilman gave the first of a series of twelve interpretative lecture-recitals, Saturday, January 20, the subject being, "The Piano of the Past and Present and How It Should Affect Interpretation." The subject for next week will be "The Imagination and Its Effect on Interpretation." These lectures are open to students outside of the school. The vocal pupils of William H. Pontius met Saturday afternoon for an informal program. The following selections were sung, each being preceded by a record of the same song played on the Victrola: "Die Lorelei," Liszt; "O don Fatale," Verdi; "Will o' the Wisp," Spross; "Boat Song," Ware; "The Rosary," Nevin; "I Hear You Calling Me," Marshall; "Sunshine Song," Ware; "Dio possente," Gounod; "Where Cor-

als Lie," Elgar; "I Am Wearing Awa'," Foote. The following pupils participated: Esther Jones Guyer, Helen Guilo, Muriel Haydon, Grace Chadbourne, Ruby Walker, Sumpter Calvert and Cora McKenzie Kueh. Harriet Hetland, of the dramatic department, read "The Dawn of a Tomorrow," by Frances Hodgson Burnett, before the Merriam Park Study Club last Monday. Emilia Eggen, pupil of Mr. and Mrs. Charles M. Holt, gave readings for the A. O. U. W. Lodge on Central avenue last Thursday evening.

Eleanor Poehler, assisted by Julia Wing Kinsinger, will give a program of child songs at Unitarian Church, Friday afternoon, for the benefit of the Sunshine Society.

MARY ALLEN.

## Heinrich Hensel a Superb Siegfried.

Heinrich Hensel, the eminent German tenor who created such a favorable impression at the Metropolitan Opera House, New York, appeared as the young Siegfried on



HEINRICH HENSEL AS SIEGFRIED.

January 16, in Philadelphia with the Metropolitan company, and was accorded a welcome such as is not vouchsafed to every singer. Following are a few of the complimentary things said of his performance:

He presents a romantically heroic figure, his youth and freshness adding no little to the delight of the audience as it contributed so much to the pictorial side of the performance. He has a graceful and romantic manner and enacted the part with a satisfactory swagger and abandon.

His voice is youthful and fresh, with a pleasing quality and a volume fully adequate to all the demands made upon it. It has the genuine dramatic color and it rose fully, as did the singer historically, to the big scene of the forging of the sword "Nothung" and the tumultuous climax of the first act, as well as to that of the scene with Wotan in the third act and in the finale with Brunnhilde. In the more lyric scenes, and in the bits with the bird it was delightfully sweet and tender, so that the advent of Hensel may be hailed as something over which to rejoice and be glad.—Philadelphia Evening Star, January 17, 1912.

It should be said at once that the singularly good looking and thoroughly Germanic Heinrich Hensel proved himself vocally and intellectually an almost ideal exponent of the excessively arduous and exacting role. The laborious conscientiousness with which he carried out the minutest detail of the directions with which his part is liberally bespangled did not for a moment impair the vigor, vitality and spontaneity of his lyric utterances.

At all times Hensel was "in the picture" with the dramatic gesture and eloquent facial expression of a highly effective visual enforcement of his altogether excellent vocal performance. He is, indeed, a most valuable accession to the company, and the large audience accorded him the prompt and emphatic approval that was his due.—Philadelphia Public Ledger, January 17, 1912.

And let it be recorded that there was no disappointment. Burgstaller, Burrian and others who have essayed the role in this city

in recent years may only be compared to Hensel to his great advantage, for, combined with youth, a magnificent stage presence and a fine dramatic ability, this newcomer has a voice of much sweetness, never strident and of a musical freshness that is ever a delight. Indeed, this young tenor, of splendid physique and of superior vocal attainment, is one of the Metropolitan singers who may well challenge comparison with an other Wagnerian tenor.—Philadelphia Record, January 17, 1912.

Heinrich Hensel was accorded a reception that should make him feel that his work will be appreciated by the music lovers of this city.—Philadelphia Evening Times, January 17, 1912.

One of the new singers was Heinrich Hensel, who took the title part, and who looked the hero as perfectly as he sang the music; in fact, he made an ideal Siegfried, and, while carrying out the part with conscientious exactness, nevertheless added enough personal color to make the representation a creation of his own. The audience gave every evidence of approval of his work.

At all times Hensel was "in the picture" with the dramatic gesture and eloquent facial expression of a highly effective visual enforcement of his altogether excellent vocal performance. He is, indeed, a most valuable accession to the company, and the large audience accorded him the prompt and emphatic approval that was his due. By the way, Herr Hensel possesses a strikingly handsome personality.—Philadelphia Item, January 17, 1912.

Heinrich Hensel was a picturesque Siegfried. He possesses a voice of the required stalwart timbre to carry through the very forceful music allotted to him. His song at the forge was especially well done, and throughout, both in singing and acting, he was most satisfying. His voice has a lyrical quality that fits especially well to the bright music of the second act, and altogether his work made an impression from first to last that stamps him one of the greatest Siegfrieds ever heard in this city.—Philadelphia Press, January 17, 1912.

## Adolphe Borchard's Pianism.

Adolphe Borchard, the French pianist who played in America last season, has recently appeared in a series of concerts in Russia. The following notices are taken from Russian papers regarding his performances:

The pianist interested his audience from the first moment he began to play. One felt immediately that here was a talent. He proved to us that he possesses all the qualifications that may be expected of a piano virtuoso: a full and sonorous tone, well developed technic together with power of expression, the most delicate shading and a distinct individuality. Mr. Borchard delighted his hearers, for instance, with his interpretation of Franck's prelude choral and fugue and with Liszt's sonata, of which every detail was rendered in an original manner, which, however, did not prevent the artist from being in perfect harmony with the composer. Furthermore he played Mozart in great style and revived the pure music of this old master with all its charms. The pianist obtained a genuine success.—Novoje Vremia, St. Petersburg, November 3, 1911.

Mr. Borchard possesses not only a well developed technic, but also a very soft touch, without any severity, even in the fortissimo. His piano is light but distinct, which enables him to render the dynamical shadings remarkably well. In the first part of his program he has played works of three composers of entirely different characters, and yet he has found the necessary shadings in order to give each piece its particular style. His interpretations have left a deep impression and he has won a great artistic victory.—St. Petersburgskaya Vedomosti, November 3, 1911.

The pianist, Adolphe Borchard, whom we have heard for the first time, has been a pupil of the conservatoire in Paris, about eight years ago. He has a great technical perfection, which certainly is an honor to his school. His touch is very profound and powerful, and it even seems sometimes a little heavy, but in the piano he attains all the tenderness and sweetness possible. His execution of the various movements is exact and effective, and he also possesses a strong temperament.—Retch, St. Petersburg, November 3, 1911.

To form an opinion after the execution of the program rendered by Mr. Borchard, we are glad to say that our acquaintance with this artist is pleasant in every respect; he has an excellent technic, a nice touch and, what is quite important, a remarkable manner of bringing forth in his interpretation the psychological side of the works he is playing. His musical taste is undeniable and his playing has left an excellent impression.—St. Petersburgskaya Gazeta, November 2, 1911.

The large audience which was present at the concert of Mr. Borchard did not have to regret that they had come to hear a pianist who was unknown in St. Petersburg. The first piece, executed in a perfect manner by the young virtuoso, dissipated all possible doubt by showing to the public that this was a veritable talent. This virtuoso knows exactly what he wants at every moment and he has the technical ability to produce the desired effect.—La Revue des Theatres, St. Petersburg, November 3, 1911.

Great interest was created by the pianist, Adolphe Borchard, who, although entirely unknown here, immediately attracted the general attention at his debut in this city. He is indeed an artist of extraordinary talent and his technic is remarkably well developed. The force and quality, for instance, of his fortissimo in the pathetic parts of Liszt's sonata are really surprising. His method of playing is regular and clear; at the same time he reads intelligently the work he is performing and expresses fully the psychological side of it. His interpretation is notable for its style and exactness.—Le Theatre et l'Art, St. Petersburg, November 6, 1911.

## Winifred Reckard, Contralto.

One of the best known and most accomplished singers of Pittsburgh is Winifred Reckard, contralto. Her voice is of wide range and of excellent quality. Miss Reckard also possesses interpretative ability of a high order. She has appeared with much success with the Mozart Club and other choral societies, and has made several successful concert tours through Pennsylvania and adjoining States.

# PITTSBURGH

PITTSBURGH, Pa., January 19, 1912.

The concert given by the New York Philharmonic Society, Josef Stransky, conductor, was a great disappointment to many—many who came under the magic influence of that wonderful conductor, Gustav Mahler, under whose baton the orchestra was heard here last season when the music lovers of Pittsburgh listened to music that carried them beyond the realm of ordinary things. They heard every mood, every passion expressed without limitations, without walls, without chains. The marvelous melodies and the sublime harmonies were as free as the air. The great Mahler has since died and it was hard, in the hearts of the many, who felt thrill after thrill under the magic of this lost leader, to accept as substitute, Josef Stransky. The symphony selected was the Tchaikowsky "Pathetic" so familiar to Pittsburghers. Stransky's reading was erratic, and there were strange innovations of interpretation that robbed the first and second movements of many of their lovable qualities. The last movement, however, was more effectively given. Owing to the fact that Mr. Stransky came as a much heralded great conductor the lesser musicians throughout the evening gave much evidence of approval of his work. The other numbers on the program, Liszt's symphonic poem, "Tasso," and the prelude to Wagner's "Meistersinger" were given fair interpretation. Josef Lhevinne, as assisting soloist, was heard in the uninteresting Fifth Concerto of Rubinstein, which was magnificently and brilliantly played. Withal, this concerto, is one of the most difficult of all concertos and Mr. Lhevinne's performance in itself reflected great credit on this really great artist.

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Last Friday evening at Carnegie Music Hall, Emma Eames and Emilio de Gogorza appeared in a joint recital and Pittsburgh music lovers had reason to be delighted with the following program given by these artists:

- Duets—  
I Would That My Love.....Mendelssohn  
May Beils and Flowers.....Mendelssohn  
Emma Eames, Emilio de Gogorza.  
Arioso, Le Roi de Lahore.....Massenet  
Emilio de Gogorza.  
Ballads—  
Sally in Our Alley (seventeenth century).....Carey  
My Mother Bids Me Bind My Hair.....Haydn  
Cherry Ripe (Old English).....Horn  
Emma Eames.  
Piano solo—  
Nocturne, G major.....Chopin  
Polonaise, A flat.....Chopin  
Henry Gilles.  
Duet, Le Crucifix.....Faure  
Emma Eames, Emilio de Gogorza.  
Songs—  
From the Land of the Sky-blue Water.....Cadman  
Thy Beaming Eyes.....MacDowell  
Destiny.....Hubert Bath  
Emilio de Gogorza.  
Songs—  
Liebesbotschaft.....Schubert  
Gretchen am Spinnrad.....Schubert  
Emma Eames.  
Piano solo, St. François de Paule marchant sur les flots.....Liszt  
Henry Gilles.  
Aria, Largo al Factotum (Barbiere di Siviglia).....Rossini  
Emilio de Gogorza.  
Aria, Un bel di Vendremo (Madama Butterfly).....Puccini  
Emma Eames.  
Duets—  
Trot Here and There.....Messenger  
It Was a Lover and His Lass.....Walthew  
Emma Eames, Emilio de Gogorza.

Madame Eames' first group of songs was much enhanced by the substitution of George Henschel's "Spring" for "Cherry Ripe." This number showed her still the artist as of yore. Her trills were such a pleasure to hear, glinting and bell-like, with a new brilliancy in her voice, which brought forth such a storm of applause that she was obliged to respond to an encore, for which she sang Nevin's "I Once Had A Sweet Little Doll." In the Schubert, "Gretchen am Spinnrad," the artist again met with great applause. Emilio de Gogorza scored a big success with his first aria, "Le Roi de Lahore," and carried it with him throughout the program. In his second aria, "Largo al Factotum," from Rossini's "Barbiere di Siviglia," he rose to great dramatic heights. After this number, he sang as encores the "Toreador Song" from "Carmen," and "Mother o' Mine," by Tours. The duets were well rendered. Henri Gilles, pianist and accompanist, contributed much to the success of the evening. His accompaniments are musically and sympathetic. As a soloist he exhibited rare talent and was forced to play an encore after each of his solo groups. In all there was not a dull moment during the whole program.

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One of the most interesting programs given this season by the Tuesday Musical Club was that presented on the

afternoon of January 16 in the Twentieth Century Club Auditorium. The program, as follows, was arranged by Mrs. Frank Ostrander, and was made up of modern opera selections:

- The Trend of Modern Opera.....Paper  
Mrs. Ostrander.  
Selections, The Girl of the Golden West.....Puccini  
Robert Colston Young, pianist.  
Aria, Vissi d'Arte, Vissi d'Amore, from La Tosca.....Puccini  
Mrs. H. M. Feely.  
Barcarolle, from Le Donne Curiose.....Wolf-Ferrari  
Folk Song, from Haensel and Gretel.....Humperdinck  
Aria from Thais.....Massenet  
Winifred Reahard, contralto.  
Solo for violin, Meditation, from Thais.....Massenet  
Mrs. Edward B. Lee.  
Aria from Mona.....Parker  
Charles E. Mayhew.  
Aria from Natoma.....Herbert  
Jesse Yuille Yon.

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Inasmuch as we have heard within the past season the best specimens of male choruses a few reflections must be written concerning the female choruses, of which the best heard in Pittsburgh for many a day was in Carnegie Music Hall on Friday evening, January 18. On this occasion the Euterpean Choral, Charles Albert Graninger, conductor, gave its second annual concert, with Marcus Kellerman, bass-baritone, as soloist. The chorus is composed of members of the Pittsburgh Teachers' Association. To listen to this chorus was not only a delight, but an education. Such beautiful blending of voices! And yet every part was so distinct, not only in the "part leading" and perfect enunciation, but in proper tone quality, for each distinct voice or part. The rich organ tone of the contraltos, the clear, ringing vibrant sopranos, the union of repose with dramatic intensity, with a charming unaffectedness of manner in appearance as well as in delivery, made the concert a delight to all. The program follows:

- Recessional.....De Koven  
The Loreley.....Liszt  
Prologue (Pagliacci).....Leoncavallo  
Die drei Wanderer.....Hans Herman  
Marcus Kellerman.  
Snowflakes.....Cowen  
Spring Song.....Gabriel-Marie  
Roses.....Borch  
Wanderers' Night Song.....Rubinstein  
A Ballade of Lorraine.....Hammond  
The Shooggy Shoo.....Ambrose  
Invictus.....Huhn  
Khalid Ali's Prayer.....Graninger  
Alone.....Watts  
Give Me, Sweet Child, Thy Hand.....Hadley  
Danny Deever.....Damrosch  
Marcus Kellerman.

Nymphs and Fauna (by request).....Bemberg

Of the choral numbers the work of the chorus can be best judged by the difficult Liszt number, "The Loreley," which was given with feeling and splendid attack. A very dainty group was then given, composed of "Snowflakes," by Cowen; "Spring," by Gabriel-Marie, and "Roses," by Borch. The songs in this group were rendered with spirit and dash. In the second part, "The Shooggy Shoo," by Ambrose, had to be repeated, so great was the enthusiasm. Marcus Kellerman, throughout the program, delighted his hearers by the exquisite finish of his style and the justness of his interpretative design. His songs covered a good range of expression to which the singer's resources proved quite equal. The elegance of his phrasing, the polish and clarity of his enunciation, the judicious use of the mezzo voice, and the tastefulness of his general style all contributed to a final impression which left exacting listeners well pleased. "Give Me, Sweet Child, Thy Hand," by Hadley, he invested with rare tenderness and delicate sentiment. Mention must also be made of "Khalid Ali's Prayer," by Mr. Grainger, the conductor, which is colorful and melodious—the music carrying out, with accuracy, the meaning of the words.

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Madame Dix Bysselle announces a piano recital at Frederick Hall on the evening of January 23. The assisting soloist will be Richard Knotts, baritone.

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A short recital was given by Elise Graziani last Friday evening, previous to the students' recital, at the Pennsylvania College for Women. Madame Graziani sang numbers by Schubert and Brahms. Her voice, a mezzo-soprano, is one of special beauty and she uses it with rare intelligence and skill.

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Owing to an error of the printer the program of the concert given by the Pittsburgh Center of the American Music Society was not given in full in these columns last week as stated. At this writing the program cannot be

obtained, so apology is made to artists and composers who contributed and were not intentionally omitted on the program.

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## Pittsburgh music events:

January 26—Song recital under Pittsburgh Art Society auspices by Susan Metcalf.

January 26—Old-time concert in Carnegie Music Hall, for benefit of Columbia Hospital.

January 30—Pittsburgh Ladies' Orchestra, direction of Albert D. Liefeld, gives a concert at Carnegie Hall, North Side, under the auspices of the senior class of Allegheny High School. Mr. and Mrs. Norman Hassler, vocal soloists.

January 30—Tuesday Musical Club choral program, arranged by Mrs. C. H. Barnard. Soloists, John Roberts, baritone, and Ruth Thoburn, violinist.

February 3—Recital and tea at Mr. and Mrs. James Stephen Martins', in Walnut street, East End, from four to seven.

February 3—Open meeting of the School Music Supervisors' Association of Western Pennsylvania, in Frederick's Music Hall, at 10 a. m. Mrs. Frances Elliott Clark gives practical demonstrations with the Victor-Victrola for school work.

February 13—Recital by Harriet Ware and Brabazone Lowther, under Tuesday Musical Club auspices.

February 20—Cincinnati Orchestra gives concert in Carnegie Music Hall, with Olga Samaroff as soloist.

March 7—Carnegie Music Club's annual concert in Carnegie Music Hall.

March 16—Minneapolis Symphony Orchestra concert in Soldiers' Memorial Hall.

March 20—Cincinnati Orchestra at Carnegie Music Hall.

April 8—Boston Symphony Orchestra in Soldiers' Memorial Hall.

April 12—Concert at Hotel Schenley, under Hotel Schenley management, program by Mary Garden.

April 16—Mendelssohn Choir concert in Carnegie Music Hall, with Francis Macmillen, violinist, as soloist.

CATHARINE ELSTON.

## Tina Lerner's London Recital.

The great esteem in which Tina Lerner, the distinguished Russian pianist, is held by the London press can be seen from the following notices appearing after her recent recital in that city:

By the many pianists who pay periodical visits to England, none can count upon a more cordial welcome than Tina Lerner, whose Russian temperament, with its sudden fluctuations of mood, has a singular fascination for those who put the esthetic appeal of music before everything else. Miss Lerner's playing at Aeolian Hall on Wednesday afternoon was charged with poetry and grace. Technically it was delightfully clear and free from mannerism and her performances captivated the ear as much as they did the heart. Godowsky's attempt to invest Weber's "Perpetuum Mobile" with the spirit of modernity is not a happy one, well as it was supported by the pianist, while an unimportant adagio by Mozart was impressed with rare grace and refinement. Miss Lerner gave full rein to her fancy in the B major nocturne of a Chopin group; while the demands of some preludes, studies and the ballade in F minor were met in a way that faithfully mirrored the spirit of the music and fulfilled its letter from first to last.—Standard, December 16, 1911.

Tina Lerner, a young Russian pianist, exhibited truly extraordinary technical powers at her recital at Aeolian Hall. Nothing in the way of rapid passages in octaves, sixths and so on seemed beyond her powers.—Daily Mail, December 14, 1911.

There was much that was exceedingly attractive about the recital given at the Aeolian Hall yesterday afternoon by Tina Lerner. In the first place the program included two very choice morsels in Mozart's lovely "Pastorale Variée" and even more beautiful adagio in B minor, both of them little gems of the first lustre of the existence of which most pianists seem to be quite unaware. In the second place, Miss Lerner is a very clever and very sympathetic young pianist and there is always a singular grace and charm in her playing. Both in these and in a Chopin group which included the B major nocturnes, preludes in E flat, C minor, F major and B flat minor, studies in C and F, ballade in F minor and the waltz in A flat, she proved herself once more to be a true artist with a strong sense of beauty and the meaning of music and with a very pleasant personality, while in Godowsky's arrangement of Weber's "Perpetuum Mobile" and in a Liszt group she placed the brilliance of her execution beyond all doubt. Certainly she is a pianist whose visits to London will always be welcome.—Globe, December 14, 1911.

Tina Lerner, a pianist who approaches de Pachmann in her wonderful balance of dynamic qualities and quantities (though apparently without any thought of imitation) more nearly than any I have hitherto heard, gave a most enjoyable recital at the Aeolian Hall on Wednesday, December 13. One most pleasing feature of her excellent technic is that it is essentially used and cultivated not to show the defects of a piano, but to use the instrument as the legitimate medium for the expression of her art. There are things the piano cannot do and Tina Lerner never attempts the impossible. Her touch is one of lyrical and melodious beauty and quite opposed to violence, yet there is a sufficiency of vigor and animation when the necessities of the compositions require them. The playing of Mozart was most charming and that of the Chopin group not less so. Liszt's "Feux Follets," "Sonnet del Petrarca" and "Spanish Rhapsodie" concluded a program of exceptional beauty.—Ladies' Field, December 23, 1911.

This accomplished young lady always receives a warm welcome on her appearance in London and there was no exception at her recital December 13. Her scheme comprised Mozart's "Pastorale Variée" and adagio, Liszt's "Feux Follets," "Sonnet de Petrarca," a Spanish rhapsodie and several pieces of Chopin including the B major nocturne, which were all played with exquisite delicacy and refinement. Miss Lerner is not only a sympathetic but also a very versatile pianist and a great credit to Russia.—London Musical Standard, January 1, 1912.

Italy is calling her opera singers from this country to fight the Turk. Now it can readily be seen that the strife is to be merciless.—New York Morning Telegraph.



# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, January 20, 1912.

The week just passed has been an exceptionally busy one for the persistent and determined concertgoer. What with a concert every day, and sometimes two or three, and a snowfall that held the record for depth and slushiness, real music lovers became conspicuous through endurance. The musical Marathon began with the first concert of the Symphony Chamber Music Society Monday night, at the Sinton Hotel. The thermometer registered a slight drop below zero. Tuesday the Matinee Musicale Club held its initial concert this season, with Josef Lhévinne as the soloist. The artist's train was snowbound somewhere out in the Western wilderness, and he did not arrive until several hours after the time set, so the morning musicale was turned into an afternoon affair. The same night the College of Music presented some of its graduates and faculty members in concert. Wednesday night was given over to the Conservatory of Music Orchestra. Thursday evening all who still had an ardent desire to enjoy good music went to the Woman's Club to hear the Flonzaley Quartet, which was well worth the effort. Being symphony week, the faithful were called to more music Friday afternoon in Emery Auditorium, and again Saturday night. A few private musicales and teas, with music, are not mentioned, lest the outside world think that the Cincinnatians deliberately reserve the middle of January, when this climate is at its worst, for an excessive indulgence in Bach, Beethoven, Mozart and Haydn.

The Haydn symphony in D was the feature of the sixth pair of symphony concerts Friday afternoon and Saturday night, in Emery Auditorium. Once more Conductor Leopold Stokowski demonstrated his fine musicianship and command of the orchestra—but this is an old story to those who have followed his career, both at home and abroad. It has been a series of uninterrupted triumphs. The "London" symphony, as it is called, being one of those written for the composer's second visit to England, is in Haydn's best style, especially the finale, with its charming gaiety and good humor. The trio, that lovely, flowing melody which adds sweetness and light to the more brisk and energetic third movement, was beautifully played, losing nothing of its natural daintiness in the interpretation. Ludwig Heas was the soloist, and if the rounds of applause that greeted every number were any indication, he has made a conquest in Cincinnati. His opening aria, "Alma Soave e Cara," from Donizetti's "Maria di Rohan," revealed the finished artist, but it was in Hugo Wolf's "Der Rattenfänger," with its peculiar accompaniment, played in realistic style by Mr. Stokowski and his men, and Liszt's "O Quand Je Dors," that he came closer in touch with his audience. The other orchestral numbers, the overture to "Egmont," by Beethoven, and "Entrance of the Gods into Valhalla," from the finale of "Das Rheingold," were given with the clear cut phrasing and tonal beauty that the public has learned to identify with the Cincinnati Symphony Orchestra.

The Symphony Chamber Music Society opened its season Monday night, with a glorified atmosphere of success at the outset. The concert hall at the Sinton Hotel was more than filled, the overflow finding standing room in the hall. The Schubert quintet in C major was the first work performed, and it was evident long before the finale that the sincere and capable artists forming the society would add to their personal laurels by this new venture. Olga Samaroff-Stokowski, soloist for the evening, played the Strauss sonata, opus 18, E flat major, with Emil Heermann, providing a rare treat, for seldom does one hear such a pianist and violinist in conjunction. Two movements of the Tchaikowsky quartet for strings, rendered by Emil Heermann, Jean Rietsch, Max Schulz and Julius Sturm, brought to a close a concert that was notable for fine ensemble and rare artistic merit.

The Cincinnati Conservatory of Music Orchestra achieved another brilliant success Wednesday evening, on the occasion of its second concert this season. A large audience enjoyed the program, which was replete with interest and extremely well given. The orchestrations throughout were those of Pier Adolfo Tirindelli, director of the orchestra. This fact, coupled with the subtlety of nuance and technical freedom displayed by the orchestra, made the success of the evening a double tribute to Signor Tirindelli. The program opened with the first movement of the Philipp Emanuel Bach D major symphony, given with much spirit. The orchestra then played the prelude to "Boabdil," of Moszkowski, and Richard Strauss' "Traumerei." "Scenes from Childhood," op. 68, of Schumann, delighted the audience to such an extent

that two of the scenes had to be repeated. The Verdi overture, "I Vespri Siciliani," presented with rare artistic atmosphere, constituted a fitting close to one of the most delightful concerts of this organization. The soloists were of unusual gifts. Marion Belle Blockson, soprano, pupil of Clara Baur, and widely recognized in this city as a young singer with a future, was joined by Lafrances Wilson, mezzo soprano, in the love duo from Signor Tirindelli's opera, "Blanc et Noir." Helen Portune, violinist, played the Viextemps concerto, No. 4, and the piano department was brilliantly represented by Anne Galinsky, who played the Weber concertstueck, op. 79. Frederic Shailer Evans will present a number of the talents of his master class in a piano recital at the Cincinnati Conservatory of Music, on Friday evening, February 2. Two students of the artist department of the Cincinnati Conservatory of Music, Lafrances Wilson, mezzo soprano, pupil of John A. Hoffmann, and Alma Betscher, pianist, pupil of Hans Richard, will join forces in a program to be given in Conservatory Hall, on Wednesday evening, January 31. Miss Betscher has been brought into prominence during the past two years through her unusual pianistic gifts and Miss Wilson is a member of the graduating class of 1912.

It has been decided by the management of the Cincinnati Symphony Orchestra to sell season tickets for the series of popular concerts. This has never been done before, and will be a great convenience to those who heretofore have been obliged to stand in line, sacrificing valuable time to their love of music. The dates for the popular concerts and the soloists have been announced as follows: January 28, Douglas Powell, baritone; February 11, Theodor Bohlmann, pianist; February 28, Bernard Sturm, violinist; March 10, Mary Conrey, soprano; March 24, Florence Hardeman, violinist; April 7, solo chorus from the College of Music. This coming week the orchestra will give two out of town concerts, appearing in Hamilton and Dayton, Ohio.

The subscription concert series of the College of Music has been quite successful. The fifth concert in this series was given Tuesday night and brought out a large clientele. The seventh and eighth events will be devoted to ensemble music. The first of these will be given January 30, at the Odeon, when the College String Quartet, including Johannes Miersch, first violin; Ernest La Prade, second violin; Walter Werner, viola, and Ignatz Argiewicz, cello, with Adele Westfield, pianist, will present an attractive program. Mr. Miersch and Romeo Gorno have arranged an evening of sonatas for February 5. The second College of Music chorus and orchestra concert will be given February 13.

Mrs. W. D. Breed, president of the Matinee Musicale, and her board of directors, had an anxious hour on Tuesday when a telegram announced that Josef Lhévinne was behind his schedule on account of the heavy snowstorms and would not reach Cincinnati in time to play at the first club concert, set for 11.30 a. m. that day. The telegram was received too late to notify the membership, and the Sinton Hotel lobbies were filled with women who spent the morning discussing their disarranged plans. Finally Mr. Lhévinne arrived, and the concert took place at 3 p. m., although some of the members were obliged to forego the pleasure of hearing the great pianist on account of other engagements. The program included Beethoven's sonata, op. 101; the Schumann "Carneval"; a group from Chopin, and the Liszt fantasia on themes from "Robert le Diable."

The Flonzaley Quartet was heard in an interesting concert January 18, at the Cincinnati Woman's Club, when the following program was given: Beethoven quartet in A major, op. 18, No. 5; allegro moderato, "Assez Vif-Très Rythmé," Maurice Ravel; sonata à tre, for two violins and cello, Giuseppe Sammartini; and the interludium and scherzo, by Glazounow. The Flonzaleys will give another concert here later in the season.

JESSIE PARTLON TYREE.

## Zoellner Quartet to Play in New York, March 6.

The Zoellner Quartet will give its first New York concert in Carnegie Lyceum, Wednesday evening, March 6, assisted by Marion May, contralto. The Zoellner Quartet consists of father, daughter and two sons. The father received his musical education in Wuerzburg and Aschaffenburg, Bavaria; he also studied with Theodor Jacoby and Lorenzen, pupils of Ferdinand David, a number of years. He has been very successful as soloist and teacher in America. The family made a trip through the United

States, giving many concerts. After a residence of five years in California, Mr. Zoellner took his talented children to Europe to continue their studies. Antoinette and Amandus (violin) studied with Van Hecke, A. Zimmer, Caesar Thomson; Joseph, Jr. (violinist-pianist) studied with Jean Gerardy (cello) and Arthur De Greef and Joseph Wieniawski (piano); theory: Du Soleil and Paul Gilson.

## More Praise for Persinger.

The European press appears to have an inexhaustible supply of praise for the playing of Louis Persinger, the talented American violinist now abroad. Following are some of the more recent tributes:

Louis Persinger proved himself to be a decided violin talent. Besides playing a concerto of Nardini and several bravour pieces and arrangements of the older classics, he gave the B minor concerto of Saint-Saëns a stimulating reading, playing it with even enjoyment. Through persistent applause the imposing audience forced a number of encores from the artist.—Allgemeine Musik-Zeitung, Berlin, December 13, 1911.

Monday was certainly a day of violinists. No less than seven of them were to be heard in the various concerts. Of the three whom I heard Louis Persinger deserves the palm. His tone has perhaps lost a little in breadth compared with last season, but on the other hand it has gained tremendously in beauty and mellowness, and his technic is smoother and more rounded.—Berliner Tageblatt, December 13, 1911.

An artist in every sense of the word, revealing a musicianship that elevates and beautifies, a profound feeling and understanding, and a rich and vibrant tone which, together with facility and surety of technic, speak of wonderful control.—Continental Times, Berlin, December 17, 1911.

Louis Persinger's violin recital at the Singakademie won him a strong measure of success from his numerous listeners. And this applause was thoroughly justified by the performances of the young artist, in whose development one recognized gratifying strides onwards. In a technical way he accomplished many things astonishingly well already, particularly in the difficult B minor concerto of Saint-Saëns.—Vossische Zeitung, Berlin, December 13, 1911.

The violin virtuoso, Louis Persinger, concertized before a large audience with great success. A noble, mellow tone, brilliant technic and superior powers of interpretation enables him to solve the most varied artistic problems.—Neue Zeitschrift für Musik Leipzig, December 21, 1911.

Louis Persinger, the Berlin violinist, appeared as soloist. He had chosen Mozart's E flat concerto and Saint-Saëns' "Rondo Capriccioso." Persinger captivates through an excellent technic and through a tenderness of tone which suited the Mozart concerto especially well. In the work of the aged French master he displayed an eminent mastery; clean intonation, even in the most difficult passages in double stops and a refined interpretation. Boisterous applause betrayed to the artist that he had played himself into our public.—Neuroder Volksblatt, December 16, 1911.

The violin virtuoso, Louis Persinger, from Berlin, completely fulfilled the considerable anticipations which had been formed concerning him. This finely sensitive artist possesses, in addition to a finished technic, a special gift for all that is delicate, tender; his playing is rounded off yet not superficial. With Mozart's E flat concerto he had an opportunity to reveal himself in many lights; a nobly beautiful cantilene and then again requiring great dexterity in the passage work. In the second movement, which is filled with the unattainable mature sweetness and depth of Mozart's music—this combination of German and Italian intellect—the artist gave proof of warm feeling, and in the rapidly gliding theme of the last movement he showed great technical command. The number with which he brought the evening to a close (Saint-Saëns' "Rondo Capriccioso"), too, was free from any shallow virtuoso affectation. After this clever work of the French master, the admirable artist was forced to add another number, a gavotte of Bach, to still the audience's impetuous applause.—Neues Tageblatt, Waldenburg, December 16, 1911.

The soloist of the evening, the violin virtuoso, Louis Persinger, from Berlin, won himself a splendid success. The young artist quickly won the hearts of his listeners, and that—which is by no means a small matter—with a concerto of Mozart. To play Mozart in public requires among other qualities still another virtue, artistic modesty; nothing about Mr. Persinger struck us as being conceited or coquettish. Seriousness and deep understanding characterized his playing, as well as his whole manner of appearance. How wonderfully the exquisite adagio sounded, which he played with a rare depth of expression! Truly it is an art in itself to play Mozart as it should be played. The artistry of his performance was so much in the foreground that it was only afterwards that one knew how to appreciate also the means with which the artist made his appeal; the finely chiselled technic and the noble, pure, tone production. A thing which was small in itself, but which won sympathy right at the beginning, was the fact that Mr. Persinger belongs to the few violinists who can afford to wait for the entrée of the solo violin. I mean that he did not spoil this fine effect by occasionally playing along with the orchestra in the introductory tutti. In the "Rondo Capriccioso" of Saint-Saëns, which brought the program to a close, the artist had set himself a more virtuosic task, but he accomplished it in brilliant style, and to recompense the audience for the copious applause he gave a delicious encore, a gavotte of Bach for violin alone.—Waldenburger Wochenblatt, December 20, 1911.

## Julian Edwards' Works to Be Given.

The Choral Society of 150 voices, under the direction of William C. Ames, of Philadelphia, will give a performance of "The Mermaid," by Julian Edwards, at the Pencoed Club, Wissahickon, Philadelphia, Pa., on the evening of February 15. Mr. Edwards' "Lazarus" will also be given a performance in St. Paul, Minn., under the direction of H. E. Phillips. Date to be announced. "Lazarus" was the first American work given at a Sunday evening performance at the Metropolitan Opera House.



In the Vienna Zeit Professor Siegmund Bachrich chats about his memories of the Vienna Royal Opera, to which he was attached for thirty years. He refers especially to Dingelstedt, one of the directors, who on the occasion of a rehearsal of "Robert le Diable" called to the stage manager: "Steinert, I wish you would explain the plot of this opera to the ladies and gentlemen of the chorus. I wish them to be thoroughly familiar with the spirit of the work." Professor Bachrich confesses that the story of the devilish Robert never had been very clear to him, and therefore he listened with interest to the explanation of Stage Manager Steinert—delivered in the broad and juicy Austrian-German dialect, which unfortunately cannot be reproduced in an English translation: "Well, children," began Steinert, "it's like this: Robert had a friend, a certain Bertram—as a matter of fact, that was his father, but nobody is supposed to know it until the last act. Therefore it's none of your business. In the first act Bertram gets Robert to play recklessly at dice, and when he loses his last copper, of course he's completely in the other fellow's power. That's always the way when one hasn't got a farthing. Thereupon the noble lords (left center) must tease and mock Robert. In the second act—well, I'll tell you about that later, because we haven't agreed as yet about what we intend to do. In the third you all sing as devils and witches, without costumes, behind the back drop, where no one sees you. As for the fourth act, when Robert enters with the green twig, you all fall asleep, wherever you happen to be standing. Then they sing a duet—the Princess and Robert—and as soon as he breaks the twig, you jump up and become lively again. You noble lords draw your swords, but it doesn't matter, because Bertram appears and saves Robert. In the last act you sing your chorale with organ, and when Robert marries the Princess of Sicily, and takes her to the altar, you must stand well down to the right of the castle and look very joyous." Professor Bachrich says in conclusion: "When Steinert had finished, I could truthfully say that I understood the plot of 'Robert le Diable' at last."

Mordkin is dancing in summer attire at the Winter Garden.

Gaby Deslys' famous pearls no longer hold the record. Luisa Tetrazzini displayed a much finer string of them at the "Traviata" matinee. They came from her throat and are known as the "Ah, fors e lui" aria.

John Philip Sousa has gone shooting quail in North Carolina. His friends here are wondering whether the March King's aim has grown bad this year or his appetite better, for in former seasons they were wont to receive iced shipments of the delectable birds slain by the Sousa \$2,500 gun. Some of the friends sent complaints to THE MUSICAL COURIER and asked for the publication of this paragraph.

In Milwaukee the Free Press uses its freedom to say that the "Blue Danube" waltz "contains more melody than the entire 'Nibelungen Ring' of Wagner."

Our own Fannie Bloomfield Zeisler was the soloist at the Berlin Philharmonic concert (under Nikisch) on Monday, January 22, and played the Moszkowski concerto in E major.

"Sumurun" is full of what Life would call "cynic effects." Also it is full of vivid Oriental poetry, pomp and passion. Casino audiences sit entranced nightly under the spell of this fascinating wordless drama staged so eloquently by the erudite and exotic Max Reinhardt. "Sumurun" gives one new sensations, even if Victor Hollaender's incidental music does not touch the heart or stimulate the sensibilities. But it is clever, amiable and witty. The orchestral illustration of the harem scene should have been done by Debussy, and that of the sanguinary finale by Richard Strauss.

Gastronomic Note: At the celebration supper given in Cincinnati recently after the gala orchestral concert led by Leopold Stokowski, that conductor ate a plate of mush and swallowed nothing else except the compliments of the guests.

Mrs. C. R. Holmes, who has earned Cincinnati's respect by the able way in which, as president, she helps direct

the destinies of that city's successful symphony orchestra, expressed herself as being shocked at the "turkey trot," "bunny hug" and "grizzly bear" styles of dancing affected in New York's best terpsichorean circles. In the same key was the story told recently by a sedate gentleman who at a cotillion found himself the partner of a young girl given to "turkey trot" gyrations. "For heaven's sake, stop," whispered the conscientious Benedick; "my wife is watching us."

Speeding through the tropical winter landscape of Ohio not long ago and seated in a Pullman smoker with Ernest Hutcheson, I had the astounding experience of conversing with him for four or five hours, and discussing every pianist from Abt Vogler to Godowsky, without hearing Hutcheson say a single word against any one of them. When the talk veered away from keyboard heroes, Strauss came in for consideration. "It might interest you to know," said the Baltimore (via Australia) pianist, "that I met Strauss abroad a year or two ago and happened to speak to him about 'Salome.' He smiled and remarked, 'Das ist ein überwundener Standpunkt.' Later he told me that he had led 'Salome' recently and he was amused to note how differently he would have treated many of its episodes if he had composed them between the 'Elektra' and 'Rosenkavalier' period." Just as Hutcheson was beginning to hold forth enthusiastically about his friend Howard Brockway's impending piano concerto, the porter announced "Bed's ready, sir," and the pianist dived into Lower No. 5.

"Dichter und Bauer." (The typesetter permitting, this week.)  
LEONARD LIEBLING.

#### CHICAGO SUNDAY CONCERT.

The Sabbath's afternoon musical offerings kept the critics busy and the music lovers guessing as to which hall to patronize.

At the Auditorium a concert comprising in the first part Beethoven overture "Leonore," No. 3, admirably given by the Theodore Thomas Orchestra under its regular leader, Frederick Stock, an aria from "Sigurd," in which Mario Guardabassi scored heavily, and Wagner's "Siegfried's Death" and "Funeral March," with Minnie Saltzman Stevens singing admirably the "Brünnhilde's Immolation," and in the second part Ermanno Wolf-Ferrari conducting his oratorio, "The New Life," satisfied a sold out house.

In the oratorio the soloists were: Carolina White, soprano; Mario Sammarco, baritone; Edgar Nelson, pianist; Arthur Dunham, organist, assisted by the Apollo Musical Club, the Theodore Thomas Orchestra, and a chorus of 500 young ladies. Composer, soloists and the Apollos shared in the triumphal reception accorded the oratorio.

At the Studebaker Theater, before a large and representative audience Elena Gerhardt gave a splendid exhibition of bel canto in her song recital, which comprised the following selections:

Das Meer hat seine Perlen.....	Rob. Franz
Die Forelle.....	Rob. Franz
An die Musik.....	Rob. Franz
Wohin.....	F. Schubert
Romanze aus Rosamunde.....	F. Schubert
Erk König.....	F. Schubert
An die Nachtigall.....	Joh. Brahms
Vergebliches Ständchen.....	Joh. Brahms
Immer leiser wird mein Schlummer.....	Joh. Brahms
Schwalbe sag' mir an.....	Joh. Brahms
Sapphische Ode.....	Joh. Brahms
Der Schmied.....	Joh. Brahms
Morgen.....	Richard Strauss
Wiegenlied.....	Richard Strauss
Nimmersatte Liebe.....	Hugo Wolf
Auf einer Wanderung.....	Hugo Wolf
Storchenbotschaft.....	Hugo Wolf
Der Freund.....	Hugo Wolf

Fräulein Gerhardt's successes are easily understood since hearing her this afternoon. Her voice is large, pleasant and especially well used, her breath control excellent, her diction superb, and in her make-up no mannerisms are noticed; therefore she is about as great a pleasure to the eye as to the ear. The vociferous applause and many recalls indicated that the audience enjoyed everything; likewise did this reviewer.

At the Illinois Theater Allen Spencer, the Chicago pianist, delighted another large audience and charmed his

hearers. His program was well balanced, and the distinguished teacher of the American Conservatory once more demonstrated his ability as a piano virtuoso.

RENE DEVRIES.

## OBITUARY

### Morris Steinert.

Of sad interest to the music trade in particular and to the music world in general will be the news of the passing away of Morris Steinert, who was stricken with apoplexy at his home in New Haven, Conn., early Sunday morning, January 21, and died in the afternoon of the same day.

Morris Steinert's musical activities covered many branches, chief of which was his prominence as a dealer in pianos and sheet music, for the purpose of which he had established a chain of stores throughout New England. He had also busied himself in various inventions for the betterment of piano tone and was considered an authority on antique keyboard instruments, a very remarkable collection of which he had gathered during his lifetime. Among musicians his memory will be treasured chiefly, however, because he was the founder of the New Haven Symphony Orchestra, which he supported liberally and understandingly from its first inception until the day he died.

Born in Scheinfeld, Bavaria, Germany, in 1831, Morris Steinert came to this country in 1846, landing at New York from the sailing vessel Jenny Lind. Being able to play the cello, he appeared at concerts in several New England towns and then came back to New York, where he secured an engagement as cellist with the orchestra of the Mario-Grisi Company. Later he toured the country with Buckley's Minstrels. Further activities as a music teacher in Baltimore, as clerk in a music publishing house at Savannah, as organist in several cities, as professor of music in a seminary at Thomasville, Ga., and other Southern cities, as the head of a string quartet, as a piano manufacturer—all those occupations fitted him for his ultimate destiny, which was the founding of the successful chain of stores that bear his name at the present time. He made a great deal of money, and died not only rich, but universally liked and respected.

Mr. Steinert had a family of nine children, seven of whom survive, Henry L. Steinert, Heloise Shoninger, Alexander Steinert, Frederick Steinert, Albert Steinert, Rudolph Steinert and Mrs. Charles L. Weil. Some of his sons who were engaged in business with their father will continue to conduct the Steinert establishments on the lines laid out by him.

The funeral will be held today, January 24, at the Synagogue Mishkan Israel, in New Haven, on which occasion the New Haven Symphony Orchestra will play commemorative music for its deceased president.

### Adolf Perlusz.

The death is announced of Adolf Perlusz, a tenor, who at one time sang secondary roles at the Metropolitan Opera House, in Conried's days. He was a singing teacher in his subsequent years, and died in Leipzig as such, aged fifty-three years. From 1886 to 1895 he sang at the Opera in Prague.

### Royal Dadmun's Engagements.

Royal Dadmun, the young basso cantante, will go West next month to fill a series of engagements. February 13 he sings in Stillwater, Minn., and the next day in Superior, Wis. He is also booked for a four weeks' tour with orchestra.

Mr. Dadmun possesses a rich, well placed voice, and his singing has attracted notice on account of its polished style and fine enunciation.

### Goodson with Boston Symphony This Week.

Katharine Goodson will make her first appearance with the Boston Symphony Orchestra this season in Boston, Friday and Saturday, January 26 and 27. She comes right back to New York Saturday evening, and on Monday the pianist is to play at the Bagby Morning Musicales at the Waldorf-Astoria. Her first New York recital follows, Tuesday afternoon, January 30.

In memory of the late Carl Muenzinger, of Berne, Switzerland, whose death was duly noticed in these columns some time ago, the Cecilian Verein of that city gave Beethoven's "Missa Solemnis," under the direction of Herr Bruns.



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# PARIS

PARIS, January 12, 1912.

Debussy's symphonic poem, "L'Après-midi d'un faune" has been arranged as a ballet by Nijinsky, the dancer who made a sensation during his recent appearance here with the Russian ballet. It is reported that Debussy has granted permission for his work to be used in this form. The ballet will be represented first in St. Petersburg and afterwards in Paris with Nijinsky and Ida Rubenstein in the principal parts.

Isadora Duncan has left Paris in disgust, having failed in her effort to interest the Parisians in her project to found a school and theater here. Her brother is to give some lectures here on Greek music. His attempt to produce a Greek tragedy in Greek seems also to have failed.

Titta Ruffo, the Italian baritone, who gave recently a series of representations at the Opera, scored an unequalled and well merited success. In addition to a voice of delicious quality and great range, he possesses an appearance that is very striking and has intense dramatic power. He was especially successful in the role of Hamlet.

The second symphony for organ and orchestra, by Alexandre Guilmant, was given its first hearing last Sunday at the Lamoureux concerts, the organ part being brilliantly interpreted by Joseph Bonnet. This work is in Guilmant's well known manner, and differs in no essential characteristic from the first symphony by the same composer. Alfred Bruneau, writing in *Le Matin*, says: "It is a solidly constructed work, powerfully written, which maintains, from one end to the other, the classic form and of which the diversity of its ingenious developments does not destroy the compactness, lucidity and brevity. The fugues and counterpoints which serve in its construction lend it a scholastic character absolutely in accord with the gravity of its principal themes."

On the occasion of the bicentennial celebration of the birth of Jean-Jacques Rousseau it is proposed to revive his most famous opera, "La Devin du Village," which was last played in 1829. This work, which consists of one short act, after more than seventy-five years of constant success, was finally killed by ridicule. It is said that at its last performance some one threw a wig on the stage and the joke was too good and at the same time

too strong a reminder of the work's antiquity for even the popular melodies of Rousseau to resist.

"Ivan the Terrible," after a successful run at the Lyrique, has been taken off temporarily on account of the departure of Bourdon for Milan, where he is to create the "Damnation of Faust" at the Scala. As Ivan, Bourdon showed himself to be not only an excellent singer but a splendid character actor. The role, which is both grateful and exacting, could hardly have been better done. Gunsbourg is now working at three operas, "La Fille de Don Juan," "Satan" and "Venise."

"Berenice," Magnard's opera now playing at the Opera Comique, has caused more talk than any work that has been given here for a long time. When it was first an-



Albéric Magnard, Eugene Ysaie, J. Guy Ropartz.  
A PARIS GROUP.

nounced there was a howl because the composer had dared to set music to the "divine" verses of the "immortal" Racine. Magnard denied this charge, stating that the libretto was not taken from Racine but was his own. When the work was finally performed it was found to be musically magnificent and dramatically rather slow. Paris is now divided into two camps: those who fight for the music and those who object to this "dramatized symphony" occupying the stage. Magnard is a son of the former director of the Figaro and a great friend of Eugene Ysaie. Madame Merentie as Berenice and M. Swolfs as Titus have earned a well deserved success in the proposed roles. Finally it is worthy of mention that "Madama Butterfly," which was scheduled for last Thursday, was taken off "by request of the boxholders" to make room for "Berenice."

A new opera with the title "La Petite Marchande d'Allumettes"—("The Little Match Girl")—has just been

accepted by the Opera Comique. The libretto of this work is by Madame Edmond Rostand and her son, Maurice, and the music by Tiarko Richepin.

Felix Weingartner is coming to Paris in May to conduct the "Nibelungen Ring" and a series of three concerts.

The new "Symphonie Antique," by Charles Widor, the organist, was given under the direction of Gabriel Pierne at the Chatélet on Christmas Day. The work made no impression. It is long and complex and shows that the composer possesses technique but lacks invention.

Edouard Risler and Georges Enesco at the last concert of the Soirees d'Art at the Salle des Agriculteurs scored a triumphal success in a program consisting of three sonatas: Cesar Franck's, Saint-Saëns' in D minor, and the "Kreutzer." These artists well deserve the title given them of "Masters of the sonata." Enesco's new symphony in E flat was given with success recently by the Association des Hasselmans under the direction of Alfred Casella. It is a work of great beauty, proving the genuine inspiration of the composer, but the developments are sometimes a little too long and somewhat tiresome.

Mr. Teneo has been appointed to fill the place of the late Charles Malherbe as librarian of the Opera.

Three performances of Russian ballets, with Mlle. Karavina and M. Nijinsky as principals, and a chorus of eighty-five dancers, were given at the Opera recently.

The following six operas of Massenet have recently been given within one week at the Theatre du Capitole in Toulouse: "Manon," "Herodiade," "Le Jongleur de Notre Dame," "La Cid," "Werther" and "La Navarraise."

The directors of the Grand Opera have just accepted three new works, "Scenio," by Bachelet and Charles Mere; "Penelope," by Gabriel Faure, and an unpublished opera by Sylvia Lazzari.

Dr. Wilhelm Kleefeld, who has been studying for many years in the Paris libraries, has been lecturing in the German Society of Paris on "Berlioz in Deutschland" ("Berlioz in Germany") and on another, "French and German Opera Ideals."

X. L.

## To Kathleen Parlow.

Sweet were her strings with symphonies,  
As they played across my mind;  
Tender and low they pleaded soft,  
As she wooed the list'ning wind.

Louder they grew in lilting song,  
As the wind wailed mournfully;  
Faster the blood surged through my veins  
As the wind wooed stormfully.

Tearfully then the chords fell mute,  
With a final, plaintive throb;  
Wisely sad, I shared with the wind  
In her moaning, parting sob.

C. J. E., Pittsburgh.

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## Parlow Thrills Western Audiences.

Kathleen Parlow, the young wizard of the violin, has been appearing as soloist with the Philharmonic Society of New York, the Cincinnati Symphony Orchestra and the Theodore Thomas Orchestra of Chicago. The press has waxed enthusiastic over her wonderful playing, some of the comments being herewith reproduced:

It is useless to speculate as to where talent comes from, but whatever the secret of birth, heritage, or environment, Kathleen Parlow has it in its rarest form. She is slender, standing on the stage as simply as though she were merely a spectator, playing with repose and perfect poise, in all her bearing a young girl, but, when she touches the bow to the strings, a wonderful artist.

Her grasp on the music is that strange thing to which in these days we are becoming accustomed, as firm, comprehensive and intelligent as that of any man, with no trace of weakness or exaggeration, yet beautifully feminine. Her tone is large, she gives a melody with great breadth and remarkable rhythmic accent, is most sensitive to color, with a delicacy of shading that is exquisite, and a refinement of meaning which is feminine in the highest sense. In her there has been no development of the analytical faculties at the expense of imagination nor of womanliness, no austerity, nothing which suggests the slightest trace of masculinity, but her outlook on art and her powers of expression yield not a jot to any man of them, all in imagination or strength.

The audience gave her tremendous applause, as was her due, and she stood the test of playing an encore in a triumphant manner. She is one whom we shall hear again and many times, for her place is among the few to whom the name artist can be given.—Chicago Evening Post, January 13, 1912.

She plays with striking individuality while adhering to the technical instructions of the Russian master, traits which characterize her as one of the most gifted violin virtuosi which have been heard here in many years. She made her debut in Chicago yesterday afternoon with the Theodore Thomas Orchestra, performing the famous D major concerto of Tchaikowsky, and in its rendition she displayed extraordinary musical talents. She has a very strong and serious face, and her manner is straightforward and intense. Her playing is technically clear; she has a very full and round tone; her interpretative qualities are distinguished for a smooth legato, a refinement which is inherently feminine, though there is strength and poise in the more brilliant sections and a rhythmic accent and power in the larger moments of her playing.

The Tchaikowsky concerto affords the soloist many opportunities and Miss Parlow stood eminently above its musical and technical difficulties. She brought out all the characteristic Russian themes of the work with unusual plasticity, and scored a fine success with her playing. After repeated calls she responded with an extra piece.—Chicago Examiner, January 13, 1912.

The violinist might be styled an "intimate" player—not in the sense that her interpretations are lacking in breadth or strength, but because she pays close attention to little effects of phrasing, of dynamic values, of rubato. She gives the impression of authority and command. Her reading of the Tchaikowsky work set forth these traits distinctly. There was abandon and fervor. At times she realized the emotion of the melancholy poet. In the first cadenza, Miss Parlow's art stood revealed in its best light. Here was deft technique, quick thinking and a fine sense of dramatic value. The phrasing of many melodies was exquisitely done. Technique she certainly had. Her left hand is agile and the speed at which she can cover the fingerboard is remarkable. Her bow arm is light, and her wrist supple.—Chicago Inter Ocean, January 13, 1912.

A delightful feature yesterday was the appearance of Kathleen Parlow, whose work impressed as eminently worthy of commendation in a performance of Tchaikowsky's concerto. The test involved in technical exactions of this Tchaikowsky composition is fearsome, but she had more than the cleverness of Delilah for shearing the Samsonian difficulties—and gave the achievement poetic beauty through the ease of well poised accomplishment. There were no eccentricities of mannerism to distract in the frank and fearless playing of this slender young woman of striking and engaging personality. Her tone had purity and a colorful charm and its exploitation on the G string impressed a quality that had breadth in its appeal to make it fine and telling. It was fine in all rhythmic valuations and sufficiently strong in the big moments.—Chicago Daily News, January 13, 1912.

A second, but by no means a secondary, feature of interest at the concert was the playing of Kathleen Parlow in Tchaikowsky's concerto. This young artist, tall and thin to the outward vision, delivered herself to a performance that deserves the heartiest commendation. She disclosed a tone of most appealing charm, which was particularly on the G string, of considerable breadth as well. Her execution was more than able to withstand the exactions—they are very formidable—of Tchaikowsky's piece, and she put poetry as well as brilliance into her reading of its art. The enthusiasm of the audience at the close of the first movement was we can assure Miss Parlow, the sincerest token of admiration for her skill; for few audiences are more critically cold. At the end the violinist was compelled to play as an encore Kreisler's version of the variations by Tartini on a theme by Corelli.—Chicago Record-Herald, January 13, 1912.

There is danger of being betrayed into adjectival excess in considering Miss Parlow's playing, for she is something of a witch. She has many of the qualities which make them great, and has an individuality of her own besides. She plays with a really marvelous and very appealing purity of tone, and, like them, she possesses a technique so great that it does not glitter for its own sake, but merely helps to warm the composition into life and energy. Never have such wonderful trills been heard here during the last dozen or more years. Never has the concerto been played better here.—Chicago Journal, January 13, 1912.

The soloist of the afternoon was Kathleen Parlow, who presented the Tchaikowsky concerto with a clarity and purity of tone and a facility of technique that commanded the highest respect. Miss Parlow played the first and last movements, not coldly, but with more refinement than seems to characterize them. The "Canzonetta," on the other hand, has rarely been endowed with a beauty more fragile and atmospheric, with greater warmth of tone or depth of feeling. In response to insistent demands of her hearers Miss Parlow added

the theme and variations in F by Tartini.—Chicago Daily Tribune, January 13, 1912.

If a list of the twenty greatest women musicians should be made, Kathleen Parlow should have a place well up in the column. The excellence of the work of this slender girl of nineteen almost beggars description. She is possessed of temperamental gifts of an unusual order, an unwavering solid tone and ample technique. The passion, pathos and deep feeling with which she plays would seem those of a person of twice her years who had seen something of life. The young artist was given an ovation and was compelled to play two extra numbers before the applause subsided sufficiently to allow the concert to proceed.—Pittsburgh, Pa., Dispatch, January 10, 1912.

Kathleen Parlow, in the Beethoven concerto, more than realized the ante press notices. She has the tonal virility of a man, and played the Beethoven master work as no other woman—and few men—can play it.

Miss Parlow is an artistic suffragette, which term implies that she has the spirit of mental aggressiveness and modern grasp of things intellectual and artistic. The nobility of her tone, the breadth of her style, and withal a touch of feminine finesse proclaim her an artistic individuality to be numbered with the great ones in interpretative art.

It is unnecessary to refer to her technical prowess; it is lost sight of in her broad-minded intelligence. Her playing of the encore for violin alone—an archaic gavotte by Tartini, or some other old classicist—was a splendid exposition of classic interpretation. And the beauty of it all is that while emotional, Miss Parlow never obtrudes sentiment to the detriment of dignity and nobility of utterance.—Cleveland, Ohio, Press, January 11, 1912.

## Maud Morgan and Wm. C. Carl at Alexandroffsky

Among the artists who are appearing this season in drawing rooms none are in greater demand than Maud



MAUD MORGAN.

room at Alexandroffsky, the home of Mr. and Mrs. Gaun Hutton, in Baltimore, was opened for a brilliant musicale, January 3, given by Miss Morgan, Mr. Carl and other artists from New York.

The musicale was attended by 300 guests and leaders of Baltimore society, among whom were Ex-Governor Warford, Mr. Randolph, of the Peabody Institute, Mr. and Mrs. Carpenter, Mr. and Mrs. Harrison, Mr. and Mrs. Carroll, Mrs. C. Charles Carter, and Mrs. Robert Garrett, Mr. and Mrs. Tunstall Smith, Margaret and Nellie Sterling, Mr. and Mrs. Sutton, Mr. and Mrs. Sherlock Swan, Mr. and Mrs. De Courcy Thom, Alice Lee Thomas, Mr. and Mrs. Douglas H. Thomas, Mrs. Lee Taylor, Mr. and Mrs. Jacob Ullman, Mr. and Mrs. George Worthington, Mrs. W. C. Worthington, Mr. and Mrs. W. F. Wilson, Professor and Mrs. Joseph Ames, Mrs. Albert, Mr. and Mrs. Ammidon, Mr. and Mrs. Bernard Baker, Mr. and Mrs. Baugh, Dr. and Mrs. Bloodgood, Mr. and Mrs. Tom Buckler, Mr. and Mrs. William Buckler, Mr. and Mrs. J. L. Blaskwell, Mr. and Mrs. Brooks, Mr. and Mrs. Alex. Brown, Dr. W. S. Baer, Mr. and Mrs. Cochran, Mr. and Mrs. Cotten, Lydette De Ford, Mr. and Mrs. Dorsey, Mr. and Mrs. Ellard, Dr. and Mrs. Follis, Mr. and Mrs. Jim Frick, Mr. and Mrs. Arthur Frothingham, Mr. and Mrs. Douglas Gordon, Mr. and Mrs. Ben Griswold, Mrs. Harrison Garrett, Mr. and Mrs. George Gibson, Mr. and Mrs. Stanley Gary, Dorothy Gittings, Mr. and Mrs. Frank Gosnell, Mr. and Mrs. James A. Gary, Mr. and Mrs. Hall



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The other artists were Christiaan Kriens, violinist, and Annette Foret. The program was as follows:

Duo, harp and organ—Loreley ..... Oberthur  
Maud Morgan and William C. Carl.  
Solo, violin—  
Notturmo ..... Chopin-Sarasate  
Mazurka ..... Wieniawski  
Christiaan Kriens.  
Solo, organ—  
Consolations ..... Liszt  
Air with variations ..... Handel  
(Arranged for organ by George Washbourne Morgan.)  
William C. Carl.  
Solo, voice—  
Vous Dansez, Maquise ..... Lemaire  
Minuet (Bergerettes) ..... Arr. Weckerlin  
Maman Dites-Moi ..... Arr. Weckerlin  
Annette Foret.  
Solo, harp—  
Lamento ..... Hasselmans  
Mazurka ..... Schuecker  
Maud Morgan.  
Trio, violin, harp and organ—Sons du Soir ..... Kriens  
Christian Kriens, Maud Morgan and William C. Carl.  
Duo, harp and organ—Fantasie ..... Dubois  
Maud Morgan and William C. Carl.  
Duo, violin and harp—Le Cygne ..... Saint-Saëns  
Christiaan Kriens and Maud Morgan.  
Solo, organ—  
Andante (known as the Clock Movement) ..... Haydn  
Scotch (impromptu) ..... Lemmens  
William C. Carl.  
Solo, voice—  
En Passant par la Lorraine ..... Chansons de la Fleur-de-Lys  
Berceuse Blanche ..... Botrel  
Mary of Argyll .....  
The Harp That Once Through Tara's Halls .....  
Annette Foret.  
Solo, harp—Autumn (from The Seasons) ..... Thomas  
Maud Morgan.  
Quartet, voice, violin, harp and organ—Ave Maria ..... Bach-Gounod  
Annette Foret, Christian Kriens, Maud Morgan and William C. Carl.

The Baltimore Sun gave a detailed account of the musicale, and spoke in the highest terms of the work of the artists.

The Baltimore American, in which excellent portraits of Miss Morgan and Mr. Carl were reproduced, said:

One of the most delightful affairs of the season was a musicale given last evening by Mr. and Mrs. Gaun M. Hutton, at Alexandroffsky, their home on Hollins street. The ballroom was decorated with palms and great clusters of poinsettia and carnations from the hot-houses at Alexandroffsky, and the same decorations were used in the big dining rooms where a buffet luncheon was served. The guests, who included about 300 of the friends, were received by Mr. and Mrs. Hutton, their daughters, Mrs. Harold A. Pritchard, of Dobbs Ferry, N. Y.; the Misses Hutton and their house guests, Mrs. C. P. Robinson, of Brooklyn, N. Y., and Miss Robinson, of Brooklyn. The program was a most interesting one, including numbers on the harp, violin and organ, together with songs.

The artists of the evening included Maud Morgan, who, with her father, the celebrated organist, George Washbourne Morgan, has played at Alexandroffsky before. William C. Carl shared equal honors with Miss Morgan as organist.

## Elena Gerhardt's Second Program.

Elena Gerhardt, the noted German lieder singer, is to give her second New York recital in Carnegie Hall this afternoon (January 24). Her program follows:

Maedchen-Schwermut ..... Schumann  
In's Freie ..... Schumann  
Der Nussbaum ..... Schumann  
Die Kartenlegerin ..... Schumann  
Ich grille nicht ..... Schumann  
Frühlingsnacht ..... Schumann  
Six Zigeunerlieder ..... Brahms  
He Zigeuner.  
Hochgeturnte Rimaflut.  
Lieber Gott, du weisst.  
Brauner Bueche.  
Kommt Dir manchmal in den Sinn.  
Röslein drei.  
Die drei Zigeuner ..... Liszt  
Über allen Gipfeln ..... Liszt  
Lied vom Winde ..... Wolf  
In dem Schatten meiner Locken ..... Wolf  
Gesang Weylas ..... Wolf  
Ständchen ..... Strauss  
Heimliche Aufforderung ..... Strauss

## Artists for Hippodrome Concert.

Alexander Heinemann, Charlotte Maconda and Albert Spalding will be the principal soloists with the Volpe Orchestra at the New York Hippodrome Sunday night. Concluding his engagement, Mr. Heinemann will not be heard in New York again until February 11, when he will appear in his own recital at the Belasco Theater, after which he will begin a long tour that will not be concluded until after his engagements in San Francisco, Los Angeles and Sacramento.

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**Another Triumph for Lamson.**

Gardner Lamson's second New York recital, held in Carnegie Lyceum on Tuesday evening, January 9, was attended with marked success. Despite the fact that the wind blew at sixty miles an hour, and bitterly cold, Mr. Lamson's recital was attended by a large and select audience. Since he has entered the recital field in America, his artistic powers and remarkable personality have made him an instantaneous success.

Some excerpts from the daily papers of New York will attest to the success of the recital:

Mr. Lamson's strength lies in his interpretations, which are marked by rare intelligence.—Evening World, January 10, 1912.

His dramatic declamation was the most impressive feature of his work.—Evening Telegram, January 10, 1912.

Nobody in Little Carnegie Lyceum missed a word of Gardner Lamson's declamation of Schubert, Handel and Wagner. But that was partly because the American baritone has been long trained to



GARDNER LAMSON AS KURWENAL.

German methods, which make words the first consideration, and melody second.—Evening Sun, January 10, 1912.

Mr. Lamson's voice is a baritone of good quality and his interpretations evidently pleased.—Brooklyn Daily Eagle, January 10, 1912.

In the prologue to "Pagliacci," Mr. Lamson exemplified his excellent operatic training, while the excerpt from "The Flying Dutchman" was presented with more than ordinary ability.—New York American, January 10, 1912.

His skill in dramatic declamation and enunciation was shown conspicuously in the air from "The Flying Dutchman."—New York Times, January 10, 1912.

**BIRMINGHAM MUSIC.**

BIRMINGHAM, Ala., January 14, 1912.

Since last report Birmingham music lovers have had the opportunity to hear that sterling artist, Rudolph Ganz, who, before a full house, presented a beautiful program carried through in that masterly manner which has placed him in the front rank of modern pianists.

Edwin Arthur Kraft, of Cleveland, Ohio, gave an organ recital at the First M. E. Church, under the auspices of the Music Study Club, and pleased a large audience.

The Minneapolis Symphony Orchestra has been engaged for two concerts in the early spring; one or more soloists are to be engaged for the event by the Musical Festival Association, J. H. Holcomb, president.

The most important event, so far as local musicians are concerned, was the open meeting of the Music Study Club, on January 4, at the South Highland Presbyterian Church. The program was intended to illustrate "organ and oratorio," and for the first time a local musician was paid for services rendered. For years Mr. Dahm-Petersen has insisted that musicians should be compensated for their

work and has steadfastly refused to appear on any other terms. In this case he was engaged to take charge of the program, get together a chorus of mixed voices and drill them, but refused to appear in any other capacity on the program. The consequence was that the Treble Clef Club, assisted by some picked male voices, agreed to appear in choruses by Bach, Haydn and Gounod, besides rendering two selections by Mendelssohn for female voices. The chorus work was undoubtedly the best heard in Birmingham in many a day, and it is to be hoped that this may lead to the formation of a permanent choral society, so that music festivals, as they should be, may be given, and complete choral works presented. Claude R. Hartzell rendered a fugue by Bach and Guilman's D sharp minor sonata (first movement) in splendid style. Of the soloists, Mrs. Eugene Holmes, Irene Jenkins and Berte Hutchings showed fine soprano voices, excellently trained and artistically handled. Margaret Merrill, alto, sang "O Rest in the Lord" with a great deal of feeling, and J. D. McGill, in "Comfort Ye," from "The Messiah," proved that he can lay claim to being Birmingham's best tenor without any rival.

C. R. D.

**New York Institute of Music Recital.**

The students' recital at the New York Institute of Music, 560 West End avenue, on Wednesday, January 17, was a great success. All the pupils showed excellent training and acquitted themselves most creditably. Special mention should be made of Mignon Lindsay, dramatic soprano, of Mr. Sanchez's class; F. Wachsman, pianist, of Mr. Patricolo's class; also Ollimae Enlow, violinist, of Mr. Kuzdo's class, who disclosed fine talent and performed like a seasoned artist. The recitations by Julia McDaniel, of Mrs. Burnley's class, were likewise much enjoyed. The full program was as follows:

Piano quartet—Waltz	Moszkowski
Misses McKenzie, Gardiner, Mills and White.	
Piano solo—La Fileuse	Raff
Olive White.	
Violin solo—Minuet	Beethoven
Henry C. Rossman.	
Piano solo—Valczik	Mokrejs
Emma Mills.	
Vocal duet—Nozze de Figaro	Mozart
Misses Marcellin and Lindsay.	
Piano solo—Romance	Laszlo
Aurinda White.	
Violin solo—Berceuse	Godard
Josie Knoche.	
Piano duo—Minuet	Mozart
Dorothy Bryan and Anna Auwell.	
Vocal solo—	
I Arise from Dreams of Thee	Huhn
Yesterday and Today	Spross
Mignon Lindsay.	
Readings—	
The Pudding	
How Uncle Moses Counted the Eggs	Julia McDaniel.
Piano duo—Barcarolle	Schutt
Misses McKenzie and Gardiner.	
Piano solo—Trot de Cavallerie	Rubinstein
Jesse Holbert.	
Violin solo—Austrian hymn with variations	Leonard
Will Fay.	
Piano solo—Murmuring Zephyrs	Jensen
Marie Gardiner.	
Vocal solo—	
Ashes of Roses	Woodman
Remembrance	Telma
Julie de Marcellin.	
Piano solo—Ballad	Bartlett
Carrie McKenzie.	
Violin solo—Romance and Gavotte (from Mignon)	Sarasate
Ollimae Enlow.	
Piano solo—Caprice Espagnol	Moszkowski
F. Wachsman.	
Piano duo—Tasso	Liszt
Elvira Karlson and Mr. Patricolo.	

**Birmingham Conservatory Sustains Fire Loss.**

The Birmingham Conservatory of Music at Birmingham, Ala., sustained an irreparable loss of valuables in the fire which consumed the Molton Building, in which the conservatory was located, on Sunday morning, January 14. The library, valued at from \$3,000 to \$4,000, three grand pianos, violins, furnishings, nine volumes of marked copies of THE MUSICAL COURIER, all records, books and miscellaneous effects, were destroyed. Inasmuch as all addresses were lost, the management will be unable to communicate with the many friends of the institution throughout the country. The stock was covered by \$5,000 insurance, which, however, will not nearly cover the loss.

**Parlow-Consolo Program.**

Kathleen Parlow and Ernesto Consolo will give the first of three sonata evenings at the Hotel Astor tonight, Wednesday. The corrected program for this evening follows:

Sonata (D minor) for piano and violin	Brahms
Sonata (A major) for piano and violin	Mozart
Sonata for piano and violin	Saint-Saens



# LOS ANGELES

LOS ANGELES, Cal., January 14, 1912.

Kubelik renewed his triumphant success here, leaving a deep impression on his large audience. He played with his incomparable art the following program:

Concerto, D minor.....Vieuxtemps  
Ave Maria.....Schubert-Wilhelm  
Gavotte (violin alone).....Bach  
Havanaise.....Saint-Saëns  
Scene de la Carda.....Hubay  
Etude.....Paganini  
Carneval Russe.....Wienawski

The program was doubled by encores.

The Brahms Quintet gave its fourth subscription concert before an appreciative audience. The following program was presented:

Piano quartet in C minor.....Brahms  
Lied, Signor (Les Huguenots).....Meyerbeer  
Theme and variations for strings.....Schubert  
Salutation of the Dawn.....Stevenson  
(By special request.)

Piano quintet, op. 5.....Sinding

The Southern California Chapter of the American Guild of Organists gave a very interesting concert. The organ program was furnished by Arthur Alexander and Arthur

## Von Doenhoff Star at People's Concerts.

Albert von Doenhoff has been engaged to play at twenty of the free concerts which the New York World is giving at the various high schools and other public buildings in Greater New York. Mr. von Doenhoff aroused the greatest enthusiasm when he played at the City College last week, his numbers including the first movement of the Chopin concerto in E minor (with orchestra), the Chopin polonaise in A flat and Rubinstein's staccato etude. Mr. von Doenhoff has also played at concerts in the Manual Training Schools at Seventh avenue and Fourth street, Brooklyn; at the Stuyvesant High School, at First avenue and East Fifteenth street, and in the largest schoolhouse at Richmond Hill, Long Island. All of Mr. von Doenhoff's appearances have been with orchestra, and the remaining concerts will all be with orchestra.

As a pianist, Mr. von Doenhoff shows the rare combination of ripened technical skill and poetic feeling; he has a warm, sure touch and is the kind of artist that appeals to the masses as well as the classes. At the conclusion of this engagement Mr. von Doenhoff will have played to over 40,000 people in the metropolitan district. The pianist is most enthusiastic over the opportunity to play before these overflowing audiences.

## Edmond Clement in Recital.

A large audience, tremendous enthusiasm and the breathless hush which accompanies a performance of live interest were the unusual addenda noted at the song recital given by the renowned French tenor, Edmond Clement, at Carnegie Hall, New York, on January 16. In keeping with Mr. Clement's exquisite taste in all things pertaining to his art, his ideal of program making cannot be too highly commended. With a choice of songs that left nothing to be desired in point of contrast, musical interest and variety of expression, Mr. Clement did not err in making his program too long, hence the insistent recalls during the recital, when many songs had to be repeated, and at the close, when the audience clamored wildly for more and still more.

The insignia of perfect art is absolutely unmistakable. There seldom is a variety of opinion on that score, even though there might be a variety of opinion on the merits of a voice pure and simple, since no two persons are alike suited with the timbre of the voice in and for itself. With Mr. Clement, however, if he did no more than "intone" his songs, the infinite variety of expression, the power to weld the text with the music, and the ability to make these marvelous atmospheric effects would still make him, not only the foremost French tenor, but one of the leading singers of any nation.

Mr. Clement elected to sing the following program, ably assisted by Richard Hageman at the piano:

Unis de la plus tendre enfance (from Iphigénie).....Gluck  
Invocation à la nature (from Damnation of Faust).....Berlioz  
Imatience.....Rameau  
Hark! Hark, the Lark (Poésie de Shakespeare).....Schubert  
Poème d'Octobre.....Massenet  
Aimons-nous.....Saint-Saëns  
Le Mariage des Roses.....C. Franck  
Clair de Lune.....S. Fauré  
To a Violet.....F. La Forge  
Pastorale.....Bizet  
Aquarelle.....C. Debussy

Blakeley. Alexander played Guilman's seventh symphony and a pastore by Cesar Franck, eliciting enthusiastic plaudits. Blakeley distinguished himself performing "Pas-sacaglia e Fuga," by Bach, the scherzo from Lemare's second symphony and an original composition of his own.

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Four literary works on music, "Musical Mosaics," "Anecdotes of Great Musicians," "Pipes and Strings" and "In Praise of Music," by W. F. Gates, the well known local critic and musician, have just been published. "Musical Mosaics" presents the best thoughts on musical topics chosen from authors of the highest standing. The selections are principally in the line of aesthetics and criticism. "Anecdotes of Great Musicians" is a unique and interesting collection of three hundred anecdotes of great composers, players, and singers, told in an entertaining style, and embodying much valuable musical information. "Pipes and Strings" is divided into three parts, although held together by similar treatment of the three classes of musical instruments in the following order: "Origin and Development of the Organ," "Evolution of the Piano-forte," "The Violin and Its Ancestry." "In Praise of Music" contains the best things that have been said by hundreds of writers concerning the purpose, scope, limitations and enjoyment of music.

RICHARD LUCCHESI.

Sweet Wind That Blows.....Chadwick  
Chanson triste.....Duparc  
En passant par la Lorraine (fifteenth century).....Arcadelt

The cordial burst of applause which greeted his entrance took a long time to quiet down sufficiently to allow of his beginning, but as soon as Mr. Clement started the opening bars of his aria all became breathlessly attentive. It was not, however, until the second aria and the later numbers, notably the "Impatience" of Rameau, the "Poème d'Octobre" and "Le Mariage des Roses," which received two encores, that the singer came into his own, and the remainder of the program thus reached an ecstatic vocal climax seldom achieved at a recital.

Following the two opening groups came the Faure number, which, with its ethereal flute accompaniment, played



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EDMOND CLEMENT.

by Mr. Barrere made a marvelous atmospheric effect and was redemanded. The English songs again were not so successful, since Mr. Clement was rather hampered by the difficulties incidental to the pronunciation, though the musical treatment did not suffer in the least thereby. Scarce had the rollicking folk song which closed the program been completed when the audience settled down to enjoy the additional numbers which the enthusiastic applause brought in its wake. Again and again was Mr. Clement recalled and compelled to give encores, and even then the audience was not content until as many as could had congregated in the green room to congratulate the singer on his great triumph.

The Academie des Beaux Arts has accepted the gift by will of Ambrose Thomas' widow, an annual sum of \$1,200, to be divided among young musicians competing for the Prix de Rome.

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# GREATER NEW YORK

NEW YORK, JANUARY 22, 1912.

The American Academy of Dramatic Arts, Franklin H. Sargent, president, gave a performance of "The Congressman," a play in three acts by Barry, at the Empire Theatre, January 18. Regarding the work done, it may be chronicled that it was well played throughout; the voices and diction were generally good, the interest sustained, and the audience received the play with attention. Some strong scenes were well done, not overplayed, spontaneous applause following. There was sympathetic balance and unity of purpose. Where all did well it is difficult to make distinctions, but the following deserve special mention: Douglas Briggs, Franklin West and William Farley. The ladies' costumes were pretty and tasteful. Both the Times and Tribune gave words of praise to the performance. The Society of the Alumni of the Academy held the annual meeting in honor of President Sargent January 19, the alumni rooms well filled with members and specially invited guests. On request of the president of the alumni, Laura Sedgwick Collins, Mr. Sargent spoke informally upon matters of interest pertaining to the work of the American Academy, and the cooperative influence of the alumni. He touched upon various needs in the up-building of intelligent interest in the drama. Mrs. Meyer spoke in her accustomed pertinent and forceful way, and was heard with interest. The occasion was voted a great success.

The Ziegler Institute for Normal Singing, Anna E. Ziegler, director, is a busy institution, and particularly noticeable is the good feeling and spirit of unity which permeates the place. January 20 the school was invited by a high official of the Metropolitan Opera House to the performance of "Traviata," with Tetravini. A new feature is "Classic Dancing," under Winfred Palmer; the students are enthusiastic, and one of them recently almost sprained her neck in her exuberance of movement. The reception given by Madame Ziegler in her handsome home at 2 West Eighty-third street brought to attention some fine voices. George Kreykenbohm sang with resonant, baritone voice. Lola Carrier Worrell played and sang her own compositions. Dramatic art was represented by Brewer Brown, of the institute faculty; he gave selections from "Othello," "Henry VIII" and "Julius Caesar."

Emma Thursby's January 12 afternoon musical reception had as guests of honor Alessandro Bonci and Alexander Heinemann. A large and distinguished gathering were delighted when Mr. Heinemann offered to sing these numbers:

Ich rolle nicht.....Schumann  
Du bist wie eine Blume.....Schumann  
Die Zwei Grenadiere.....Schumann

These were marvelously interpreted, Herr Mandelbrod at the piano. Rosalie Wirthlin, contralto, and George Harris, tenor, sang several beautiful songs by Marion Bauer, the composer at the piano. Cecile Behrens and Gisela Weber gave the César Franck sonata for piano and violin, and Estelle Harris sang Cadman's popular "Indian Love Songs." Ida Greason, another Thursby pupil, sang Schubert's "Wanderer." Eleanor Altmann and Miss Vojacek were at the piano and Miss Bauer at the tea-table. Among those present were Alessandro Bonci, Alexander Heinemann, Mrs. William Gaynor, Mr. and Mrs. Robert Ingersoll, Mrs. Francis Wilson, Mrs. Louis Nordlinger, the Misses Bondy, J. Parker Sloane, Mr. and Mrs. Tanara, Mr. and Mrs. Wilson Dunn, Lucius D. Humphrey, Mr. and Mrs. Francis D. Huett, Virginia Sands, Mr. Vignette, Eugene Boncher, Miss Ivins, Flora Bauer, Emilie Bauer, Marion Bauer, Mrs. Achille Errani, Mr. and Mrs. Malcolm Stuart, Edward Brigham, Mrs. Willard Yates Miller, Frittyof Auguste Holston, Mrs. Hernan Louis Behrens, Mrs. Henry Doscher, William Pigott.

January 19 was the birthday of Ina Thursby, and the musicale of that day took on the form of a celebration of the event, with Leo Slezak as guest of honor. The afternoon music was given by the Bohemian Trio (Alois Trnka, Miss Vojacek, Mr. Vaska); Elena Kermes, soprano; Signor Secchi, tenor; Lucy Greenberg, pianist (pupil of Amy Fay), and Louis Hintze, pianist. A "birthday dinner" followed, a dozen seated at the table, and including Lee McClurg, U. S. Treasurer; General and Mrs. Stewart L. Woodford, Mr. and Mrs. Carl Strakosch (Clara Louise Kellogg), Mr. and Mrs. Oliver Wells, Mr. and Mrs. Murray Ferris, and Captain Von Lilienthal.

The Women's Philharmonic Society, Amy Fay, president, is active in various departments of music, their last function being an interpretation-lecture recital by Dr. El-

senheimer, at Studio Hall, January 20. Gisela Weber, violinist, assisted, playing with Dr. Elsenheimer a Bach sonata, and the celebrated "Kreutzer Sonata," by Beethoven. Edmund A. Jahn, bass, sang these numbers:

Der Wanderer.....Schubert  
Doppelgänger.....Schubert  
Mein Aufenthalt.....Schubert  
Die Geister am Mummelsee.....N. J. Elsenheimer  
Ein Fichtenbaum.....N. J. Elsenheimer  
Des Meeres Werben.....N. J. Elsenheimer

Needless to say, the affair was thoroughly enjoyed by the goodly assemblage, Mr. Jahn's singing marking most important portion of the evening's offerings.

Ethel Walsh is a promising pupil of Madame Dambmann, resuming her studies early in the autumn, following an intermission, her first teacher having been Madame Dambmann. Originally she had a contralto voice, which, however, has developed into soprano. Those who have heard her say her voice has retained the characteristic richness of the true contralto; besides, she is a very attractive young woman, with good mind. She was engaged as soloist at concerts given at St. Gabriel's Hall, New Rochelle, and sang the "Jewel Song" well; by special request, she also sang "The Snowy-breasted Pearl." The Atlantic City Press of December 30 had the following to say about another Dambmann pupil, Madame Royer:

Owing to popular demand, Oreste Vessella will play two concerts, one this afternoon and one this evening, assisted by Madame Royer, the singer with the wonderful dramatic soprano voice, who made so pronounced a hit last Sunday evening.

Lelia Royer is a professional pupil of Emma A. Dambmann, the contralto (Mrs. Hermann G. Friedmann), of New York, and it is her wish to have Madame Royer appear in grand opera in this country without first having studied abroad. Possessing a voice of infinite sweetness and yet rising to unutterable heights in the dramatic passages, this Indianapolis girl has a wealth of strength and power in the lower register, while her enunciation is so clear that every word is heard unmistakably, and in the great song from Puccini's opera "Tosca," which is her first number, her voice causes a thrill that carries one up to the grand climax with breathless expectancy that is well rewarded.

Madame Dambmann expects to resume her studio musicales soon, when she will bring out some young artists who are under her vocal guidance.

Amy Grant's "Opera Recitals" Sunday afternoons, 3.30 o'clock, at her studios, 78 West Fifty-fifth street, corner Sixth avenue, has this schedule for the next two months:

January 21—"Pelleas and Melisande."  
January 28—"Rhinogold."  
February 4—"Walküre."  
February 11—"Mona."  
February 18—"Parsifal."  
February 25—"Siegfried."  
March 3—"Götterdämmerung."  
March 10—"Mona."  
March 17—"Enech Arden."  
March 24—"Lobetanz."

Following brief analysis of the opera, Miss Grant recites the text, accompanied by the music, played by an expert pianist. Condensing portions, each presentation takes about an hour and a half, or less. Three recent press notices:

Miss Grant is an artist of quite extraordinary powers. It would be difficult to speak too highly of her interpretations.—Philadelphia Record.

Miss Grant unfolded the story ("Parsifal") in a manner that made it intensely interesting, displaying keen, dramatic instinct and splendid declamatory powers.—Baltimore Sun.

It was one of the most brilliant recitals ever given in Providence. Miss Grant held the audience completely under the spell of her genius, disclosing a voice of great charm and haunting beauty, and betraying consummate art in the presentation of the different characters.—Providence Tribune.

Caroline Crenshaw gave pleasure to a private audience by her singing of "O For the Wings," by Mendelssohn, and "Come Unto Me," from "The Messiah." The young girl has an expressive soprano voice, capable of still further powers of interpretation. She purposes placing herself in the skilled hands of Dudley Buck. She was previously a pupil of Hermann Klein, now of London.

G. Aldo Randegger, pianist, established the Societa per la Musica Italiana a year ago, and for the current season three chamber music concerts, one orchestral concert and two lecture recitals are planned. The first chamber music concert, at the Waldorf-Astoria Hotel, January 16, brought solo and ensemble music, including the Randegger Trio, consisting of Alex. Saslavsky, violin; Paul Kefer, cello, and Mr. Randegger. Mr. Kefer also played a solo. The second concert is planned for March 5.

"Class Day Exercises" of the February graduates of the Ethical Culture School, January 10, took the form of

the presentation of "A Scrap of Paper," with nine young people in the cast. Following the play, which was creditably done, the class and guests gathered in the dancing hall adjoining the school (under the Ethical Culture meeting house), where they danced for an hour, to the piano music furnished by various talented members of the school. It was noticeable that the music was not the usual jiggly modern stuff, cribbed from comic operas and rag time, but Strauss waltzes predominated, and one pianist even played the Chopin waltz in A flat, which made very good dance music.

Mary A. Liscom, A. A. G. O., organist of the Fourth Presbyterian Church, alumnus of the Guilman Organ School, gave the eleventh recital in the course of the American Guild of Organists, assisted by Lutie H. Fecheimer, soprano, and Carl Schuetze, harpist, January 18. This was her program:

Jubilato Deo.....Alfred Silver  
Harp and organ—Andante Religioso.....Francis Thomé  
The Sandman.....John Alden  
Concert Rondo.....Alfred Hollins  
Harp—  
Spring Song.....Mendelssohn  
Valse Caprice.....Cheshire  
Le Rossignol et La Rose.....Camille Saint-Saëns  
Humoresque.....Anton Dvorák  
Vocal—With Verdure Clad.....Haydn  
Minuet à l'Antico.....Sebeock  
Scherzo Symphonique.....William Faulkes  
Vocal—Gloria.....A. Buzzi-Peccia  
Toccata.....Charles Marie Widor

Prof. Samuel A. Baldwin gave his 224th free public organ recital, City College, Sunday afternoon, when he played, among other things, Bach's "Fugue a la Toccata," Buck's "At Evening" and Rachmaninoff's celebrated piano piece, the prelude in C sharp minor. César Franck's "Grand Piece Symphonique" closed the program. The recitals continue Sundays and Wednesdays, at 4 o'clock (excepting April 3 and April 7), until May 29.

Frances DeVilla Ball, the pianist and teacher, has classes in Albany (her home city) and the metropolis, being well occupied in both cities. Her Mendelssohn Hall recital is recalled as a distinctly artistic affair, for Miss Ball plays with delightful finish.

Albert von Doenhoff has been engaged by The World newspaper to play at the series of orchestral concerts given under such auspices, in various portions of Greater New York. A Chopin concerto and solo pieces by Rubinstein, Liszt and others makes up his numbers. Besides this evening work, Mr. von Doenhoff gives a dozen lessons daily.

The Fraternal Association of Musicians, Walter Bogert, president, whose last evening, devoted to Liszt, was so successful, had their monthly dinner last night, followed by Professors William Hallock and Floyd Muckey, who gave an illustrated lecture on "Voice Analysis and Criticism."

Mrs. Henry Smock Boice will present Florence Anderson Otis, soprano, assisted by Porter F. Atlee, baritone, and the Jeanne Little Trio, in a musicale at the Boice residence, 400 Washington avenue, Brooklyn, January 31. Mrs. Otis' singing has been praised in the columns of THE MUSICAL COURIER.

Frank Howard Warner, pianist, assisted by Viola Waterhouse, soprano, will give a series of explanatory talks on "Ring of the Nibelungen," at Rumford Hall, 50 East Forty-first street, beginning Tuesday, January 30, 3.30 p. m. Mr. Warner is an expert pianist, and the lectures are sure to give pleasure.

Mrs. Eames, mother of Emma Eames, has pupils who sing very well, and she purposes giving them a semi-public hearing at her studio, 841 Lexington avenue, Wednesday evening, January 31.

Orrin W. Bastedo, the baritone, sang at a concert at Murray Hill Lyceum last week, making a hit by reason of his fine voice, distinct enunciation and distinguished personality. He gave impersonations also, showing unusual histrionic gifts.

Bernardo Jensen is recommended as a vocal teacher by De Seguro. He has opened a studio at 114 West Seventy-second street, and will especially welcome any singer whose voice has been hurt or spoiled through bad training.

Hans Kronold announces his annual concert, Monday evening, March 4, at Carnegie Lyceum, on which occasion he will be assisted by a select orchestra of thirty-five men, conducted by Mr. Saslavsky.



# BROOKLYN

BROOKLYN, January 22, 1912.

Harold Bauer's sane and beautiful piano playing continues to be a topic of conversation in the musical circles of New York. His recital in Brooklyn, Tuesday evening of last week, at the Academy of Music under the auspices of the Brooklyn Institute, measured up to the highest level of achievement. It was Harold Bauer at his best, and Harold Bauer at his best means an occasion which is not forgotten the next day. The program offered was:

Toccata in D major.....Bach  
Etudes Symphoniques.....Schumann  
Ballad in F.....Chopin  
Barcarolle.....Chopin  
Melody.....Gluck-Sgambati  
Mephisto Waltz.....Liszt

Bauer's nobility of style was beautifully disclosed in the opening Bach number; his growth on the emotional side was revealed in the vari-tinted symphonic studies of Schumann. The Chopin pieces, the melody of Gluck transcribed by Sgambati, and the final scintillating "Mephisto" waltz, introduced the listeners to an artist who never descended for a moment to anything trivial in order to win the favor of the thoughtless. It was lofty, intellectual playing, combined with sufficient poetry to make the performances enjoyable as well as wholesome and instructive. The character of the reception which greeted Mr. Bauer may be understood when it is stated that he was compelled to add five encores. He played "Vogel als Prophet," by Schumann, after that composer's "Etudes Symphoniques," the Chopin waltz in A flat, after the Chopin numbers. At the close of the recital three more extra numbers had to be played before the people would leave, and these included the D flat study by Liszt, the Mendelssohn scherzo in E minor and Chopin's "Butterfly Etude." Brooklyn wants Mr. Bauer again before the season closes.

Alessandro Bonci is coming to Brooklyn for his annual recital in the borough Tuesday evening, January 30. This promises to be a "red letter" night for all singers, amateurs and professionals, and the many students of singing. Assisted at the piano by Robert Francini, Signor Bonci will be heard in the following program:

Se tu m'ami.....Pergolesi  
Il pensier.....Haydn  
O del mio dolce ardor.....Gluck  
Vittoria! Vittoria!.....Carissimi  
At Dawning.....Charles W. Cadman  
At Parting.....James H. Rogers  
I Love Thee So.....Reginald de Koven  
Grand aria from Matrimonio Segreto.....Cimarosa  
Le Desert.....David  
Colette.....Chaminade  
Sogno (Manon Lescaut).....Massenet  
Aspirazioni.....Montefiore  
Alla Luna.....Mascagni  
Matinata.....Leoncavallo  
Cielo e Mar (Gioconda).....Ponchielli

Saturday afternoon, February 3, the New York Symphony Orchestra is to give its fourth concert for young people. The program is to be a repetition of one given earlier in the winter by the same orchestra in Manhattan. Christine Miller, the Pittsburgh contralto, is to be the assisting soloist. Miss Miller will sing two songs by Walter Damrosch, the conductor of the orchestra. The first is a ballad, words by Kipling, "The Looking Glass"; the second is Juanita's song, from "The Dove of Peace," text by Wallace Irwin. The remainder of the music for the afternoon consists of two movements of Charles V. Stanford's "Irish" symphony; a symphonic poem by Wallace, and "The Culprit Fay," by Hadley.

Brooklyn had a musical treat last Friday evening when the fourth series of concerts under the auspices of the Brooklyn Class Teachers Organization was given at Kismet Temple. There was a very large attendance, considerably over 2,000, that completely filled the hall. Francis Rogers was in fine voice and sang his numbers in a masterful style, particularly those at the end of the program. He was encored a number of times, and at the end the audience would not go until he had sung a double encore. Florence Austin, violinist, delighted her hearers in the first part of the program with the Becker "Reverie," transcribed by and dedicated to her by Ovide Musin, and a polonaise by Vieuxtemps, in which she showed a magnificent technic and delightful tone. She also played "Zigeunerweisen," by Sarasate, and completely won her audience. As an encore she was compelled to play "Souvenir," by Drdla, and a minuet by Beethoven. Miss Austin's style has broadened wonderfully during the last season and she is meeting with success wherever she appears. Augusta

Schnabel-Tollefsen, pianist, played several selections in pleasing style. The program follows:

Prelude.....Grieg  
Gondoliera.....Moszkowski  
Spinning Song.....Mendelssohn  
Madame Tollefsen.  
Ah, Mon Fils (The Prophet).....Meyerbeer  
Sei Stille.....Raff  
Miss Biggers.  
Reverie.....Becker-Muam  
(Dedicated to Miss Austin.)  
Polonaise.....Vieuxtemps  
Miss Austin.  
Recitative and aria, Dio Pomente (Faust).....Gounod  
Mr. Rogers.  
Valse Caprice (Man lebt nur einmal).....Strauss  
Madame Tollefsen.  
Lockruss.....Raff  
The Lost Chord.....Sullivan  
Miss Biggers.  
Zigeunerweisen.....Sarasate  
Miss Austin.  
Allah.....Chadwick  
The Plague of Love.....Dr. Arne  
Since First We Met.....Rubinstein  
Smuggler's Song (Kipling).....Kernochan  
Border Ballad (Scott).....Cowan  
Mr. Rogers.

Sunday afternoon, January 28, the Brooklyn Philharmonic Society will give a concert at the Brooklyn Academy of Music, with Madame Nordica as the soloist.

The Brooklyn Saengerbund and Leo Slezak, the Bohemian tenor of the Metropolitan Opera House, will appear in concert at the Brooklyn Academy of Music, Sunday afternoon, February 4, under the auspices of the Brooklyn Institute.

The opera performances in Brooklyn are reviewed under a separate heading and will be found on another page of this issue of THE MUSICAL COURIER.

## Jeanne Korolewicz as Tosca.

Jeanne Korolewicz, soprano of the Melba Grand Opera Company, created a remarkable impression as Tosca at Her



JEANNE KOROLEWICZ AS TOSCA.

Majesty's Theater, Melbourne, Australia, where the company has been appearing in repertory. Following are some of the press comments:

Madame Korolewicz captured the audience, and by the charm of her superb vocal art, combined with the resources of a powerful emotional actress, she held her listeners at times almost spellbound, and always enraptured, till the final curtain of the evening. As far as the share of this gifted lady is concerned, one is disposed to consider her impersonation of Floria Tosca last night as the artistic climax, considering the histrionic, as well as the vocal side, of a season that has been rich in pleasant surprises. The sensuous beauty of the theme in the first act, which may be described as the Mario and Tosca motive, and which is used much like the Mimi and Rudolf motive of "Boheme," embroidered in the instrumentation throughout, revealed the artistic skill for operatic narrative and melody singing of Madame Korolewicz to the best advantage. There was a staccato phrase that was a set of brilliants. Madame Korolewicz excelled equally in the recitative portions, portraying the an-

guish, repulsion, horror, and tragedy of the tortured Tosca's situation. As Madame Korolewicz interpreted this lovely composition last night, it was the perfection of mezza voce cantabile singing. Madame Korolewicz held the tense attention of her audience as no operatic artist has previously done in this city. As the curtain was raised all the principals were recalled again and again till the house echoed with cheers and applause.

This gifted lady, by exhibiting the emotional content of the musical context, saves the tenuous but tuneful harmonies from ever becoming monotonous. Her art is a specimen of the highest form of all art—interpretation through a temperament—and, although the texture of such an air as "Visi d'arte, visi d'amore," in the second act, is very slight, to hear it sung by Madame Korolewicz is a pure delight to all cultured ears.—Melbourne Argus.

The company contains a veritable vocal Bernhardt, and that is Madame Korolewicz. As we have mentioned before, she has a very fine dramatic soprano voice, a splendid tragic stage presence and much dignity. When, on this occasion—by the way, a first production—she combined all these faculties in one homogeneous and imposing whole, she simply electrified her audience. The spontaneous and continuous applause at the conclusion of each act stood sponsor for the deep impression her brilliant portrayal of the character had on them. We may honestly say it was, on these grounds alone, a memorable production.—Melbourne Punch.

Madame Korolewicz is a vocalist of high culture, and an emotional actress of great power; the voice is a true dramatic soprano of beautiful quality, if not of uncommon power, which she has under perfect mastery, from the faintest staccato to an even gradation of tone in a swelling crescendo.—Melbourne Australasian.

La Tosca, who was brilliantly essayed by Madame Korolewicz, is the stagiest of creatures, and while Sarah Bernhardt in the dramatic version is said to make something of the part, Bernhardt is an exceptional genius. Madame Korolewicz did some fine melodramatic acting in the opening scene. Vocally, too, the distinguished artist was capital, though her best work in this direction came in the second act. Here, before her great scene, the well known "Visi d'arte," she has to throw herself about in fearful fashion, give shrieks when the torture is being applied in the next room, and exhibit all the symptoms of a distressed heroine. All this Madame Korolewicz did to perfection, and gave a very good account of herself in the aforementioned aria. Likewise in the last act, which naturally enough rather tails off since the villain has been got out of the way, there was a fine display of strained emotion, and some more significant work in vocalization.—Melbourne Age.

Her vocal equipment is of a high order; her fine dramatic soprano is of great range, and the tone is of exceptional purity. She captured the audience before she made her appearance on the stage, her first passage being sung behind the scenes. But when she stepped into the church her splendid presence and charming personality at once dominated the scene. It was not long before the audience realized that Madame Korolewicz is as strong historically as she is vocally. Her acting throughout the opening act was good, but she was given her big opportunity in the second act, and she rose superbly to the occasion.—Melbourne Leader.

## First Matinee Francaise.

The first of a series of matinees Francaise will be held at the Hudson Theater, New York, Tuesday afternoon, February 13, at which Paul Dufault, tenor; Paulo Gruppe, cellist, and Eugene Bernstein, pianist, will be the musical artists. The program will embrace monologues, pantomime, playlets and chansons. Beverly Sitgreaves, formerly of the New Theater, and Jose Ruben, now appearing in "The Garden of Allah," both former members of Sara Bernhardt's company, will appear, as will Madame Pilar-Morin, who will present with her company "L'Enfant Prodigue." The program will be exclusively French, and will be under the direction of Dixie Hines.

## Poem to S. Wesley Sears.

S. Wesley Sears, organist and choirmaster of St. James' Church, Philadelphia, received the following poem from one of his pupils who is studying organ with him:

TO S. WESLEY SEARS, A. R. C. O.

Whose master's hand the organ owns,  
Whose touch brings forth those dulcet tones,  
Whose art would move the very stones?

My teacher's.

Who over difficulties gloats,  
Who quite insists on rests and notes,  
And who on phrasing simply dotes?

My teacher.

Who saddens when you try to fake,  
Or accidentals fail to take,  
Who strives a high ideal to make?

My teacher.

On whom do tears unheeded fall,  
On whom do pupils sometimes pall,  
Who sometimes longs to "chuck it all"?

My teacher.

Yet notwithstanding all these trials,  
Who summons up his harvest smiles,  
And tactfully your mind beguiles?

My teacher.

Whose lessons do our souls inspire,  
And kindle our poetic fire?  
(You see the consequences dire!)

My teacher.

## Haarlem Philharmonic Annual Breakfast.

Unaccompanied by the noise and bustle of the average woman's club affair, the Haarlem Philharmonic Society gave its eleventh annual breakfast at the Waldorf-Astoria Thursday morning last week. The feasting was preceded by a musical program contributed in the Astor Gallery by Maggie Teyte, assisted at the piano by Charles Wark. But music, for this one day in the life of the Haarlem Philharmonic, was secondary to the social side of this dignified musical club.

While this was the eleventh annual breakfast, the Haarlem Philharmonic has existed for twenty-one years, and all during that time has held a preëminent place on account of the high character of its concerts.

This club is so well organized that it is able to engage world famous artists for some of its concerts, and, of

During the breakfast the orchestra played excerpts from "Carmen," "Samson and Delilah," "La Bohème," and Mendelssohn's "Midsummer Night's Dream." There was also music of lighter character, with occasional interpolations of old time songs. When coffee was served the musicians played "The Star Spangled Banner" the members and guests standing; then the company dispersed in the same dignified and orderly manner in which it assembled. There were no speeches (thank the stars!) except the few graceful remarks by Mrs. Ransom. Before leaving the ballroom and waiters distributed the flowers to the members and their guests.

The members of the entertainment committee that did so much to perfect the details for the breakfast include Mrs. Judson Grenoud Wells, chairman, and Mesdames William Augustus Barnum, Frank Willis Blauvelt, Horatio Hamilton Gates, Heary Gardner Guild, Arthur H. Leary, Philip Bevan La Roche, Henry Clifford Miller, Edwin Outwater, William Ray, Everett Menzies Raynor, Elwin Kane Stewart, and C. Victor Twiss.

The board of directors for this year is as follows:

Mrs. Rastus Seneca Ransom, president; Mrs. William H. Laird, first vice president; Mrs. Henry Winter Davis, second vice president; Mrs. Herman W. Booth, treasurer; Mrs. Frank Deacon, recording secretary; Mrs. Julian Nunes Henriques, corresponding secretary, and Mesdames Frank Littlefield, Thomas Jacka, George W. Best Hamilton Higgins, Maurice Evans Burnton, Frank Overton Evans, D. Phoenix Ingraham, Henry Daeniker, Ashby Lee Biedler, Frederick A. Cole, Solomon Le Fevre Deyo, George E. Steele, William Wallace White Herbert B. Harding, William Douglas May, Frederick Atherton Duneka, J. Jarrett Blodgett, Orison Blunt Smith, Arthur A. Stillwell, Alphonso D. Rockwell, William Palmer Horton, Merrick Tennent Conover, Judson Grenoud Wells and William W. Clendinning.

Three other committees that do good work are:

Membership Committee—Mrs. William Palmer Horton, chairman, and Mesdames Williston H. Benedict, James Albert Bennett, Harry Chalmers, Harry Roswell Churchill, Auckland Basil Cordner, James Coalter Crawford William Bates Davenport, Charles Gordon Dobbs, Richard Granville Green, Macdougald Haman, Lewis Edward Landon, Charles Carroll Linton, Robert McLaren, George Nash and Nelson Dean Thomson.

Committee of Arrangements—Mrs. Merrick Tennent Conover, chairman, and Mesdames Richard Mitchell Bent, Charles H. Bergmann, Charles Blandy, Charles G. Braxmar, Albert Noé Crow, John A. Mason, David M. Marvin, Edward Elijah Porter, Charles Appleton Terry and Warren van Kleeck.

Printing Committee—Mrs. William Wallace Clendinning, chairman, and Mesdames John Henry Connell, George Michel Hahn, John Bussing Haskin, Ella Louise Henderson Warren Aymer Leonard, Arthur Williams Mead, George Walter Ruddell, William Henry See, J. Clarence Sharp, Joseph Robbins Trimmer.

### Adele Krueger Successful in the West.

Adele Krueger, the young dramatic soprano, is now winning success in the Middle West. Among the appearances the singer has had this month are: At the Loretta Academy in Kansas City on January 8 Myrtle Irene Mitchell's musical in the same city, January 9; concerts in Liberty, Mo., January 10, and in Joplin, January 12; soloist with the St. Louis Symphony Orchestra, January 14; concert at the First Congregational Church in Elgin, Ill., January 16; opening of the Toledo (Ohio) Art Museum, January 19, and soloist with Boos Band at the Garrick Theater, Detroit, Mich., January 21.

Madame Krueger scored a phenomenal success in St. Louis with the symphony orchestra of that city. Some press notices follow:

The popular concert at the Oleon yesterday afternoon, coming on the last concert of the night before, compared favorably with its predecessor. The audience was limited only, by the seating capacity of the house, its approval only by the endurance of its hands.

Mr. Zach chose an exceptionally attractive program. His own well beloved "Oriental March" opened the concert. He followed this with the beautiful prelude to "Lohengrin." Then Madame Krueger, the soprano soloist, sang "Elsa's Dream" with great distinction. The orchestra played the overture to "Stradella" so convincingly that Mr. Zach was obliged to render the "Nutcracker Suite" in encore. This brought up Madame Krueger in her ambitious song group, "Zueignung," "An den Sonnenschein," "To You" and "Ecstasy," each one of which won for her the approval of her audience.—St. Louis Republic, January 15, 1912.

Lovers of Wagner had their inning at the tenth Sunday popular of the St. Louis Symphony Orchestra yesterday, when Conductor Max Zach played two selections from "Lohengrin." The first was the prelude to the opera and the second the aria which has "Elsa's Dream" for its subject. Adele Krueger, a dramatic soprano from New York, delighted the auditors by her rendition of the aria and

was applauded time and time again. She sang a group of four songs near the close of the concert and was again warmly encored.—St. Louis Globe-Democrat, January 15, 1912.

The program of yesterday afternoon's concert was one of the most interesting ones of the season. . . . The selection of this number: "Prelude to Lohengrin," was the more noticeable as it was followed by "Elsa's Dream," sung by the soloist of the afternoon, Adele Krueger, who is as yet unknown to us. Her exquisite rendition of the great aria made a most favorable impression. Her beautiful voice is well trained and her interpretation leaves nothing to be desired.—(Translation) Westliche Post, St. Louis, January 15, 1912.

### Henri Scott as Nero.

Henri Scott has won another important success with the Chicago-Philadelphia Opera Company, this time as Nero in "Quo Vadis." The music was originally written for tenor, but rewritten by Campanini for Arimondi last season, and the part has been most artistically sustained by Mr. Scott, who will also sing it at the opening night in Philadelphia on February 12. Up to January 17, Mr. Scott has sung thirty-five times. His next new role will

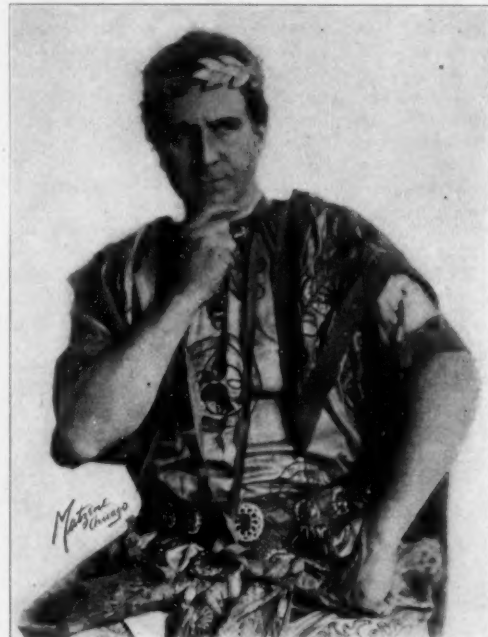


Photo by Matzene, Chicago.

HENRI SCOTT AS NERO IN "QUO VADIS."

be that of King Marke in "Tristan und Isolde," which will be given on February 1 at the Chicago Auditorium.

### Leo Ornstein Makes Fine Impression.

Leo Ornstein, the Russian pianist, made a fine impression in his Philadelphia recital on January 11, and won from the press laudatory expressions, some of which are reproduced below. Mr. Ornstein's engagements in the near future are at Mt. Holyoke College, with the New Haven Symphony Orchestra, and with the Orpheus Club, of Paterson, N. J. Press notices follow:

Ornstein has tremendous technical ability, but his most striking possession is a tone of exceptional quality, always resonant and pure in forte passages and of ineffable tenderness and delicacy in *andante* playing. His Chopin études, three on his regular program, and the black-key étude, given as an encore, fairly glittered and scintillated with brilliancy and dash. There is much of the irrational in his style of interpretation. Undoubtedly he is a pianist of whom great things should be expected. His audience was enthusiastic and recognized his mastery of the piano at once, applauding generously and looking eagerly for encore numbers.—Philadelphia Record.

Leo Ornstein's recital was thoroughly remarkable for a boy barely seventeen years of age. He is possessed of a delightful delicacy of touch and a sympathetic comprehension of the possibilities and demands of the piano and the piano music which hold great promise of a splendid career. He displayed surprising brilliancy of execution, notably in the Rubinstein valse caprice, which he played admirably. Ornstein was compelled to give three encores, and played a Chopin étude, a Liszt étude, and a sarabande of his own composition. The several other numbers of his own, while dainty in treatment, are well and pleasingly conceived in harmonic structure and melody.—Philadelphia Press.

Leo Ornstein, a young Russian pianist of unusual talent, made his first local appearance in public recital at Witherspoon Hall last evening, playing an exacting program with notable skill and artistic comprehension. His tone is of beautiful quality at times exquisitely tender and poetic, while there is much brilliancy in bravura passages and the effects of climax are impressively produced. There was appreciative applause for his admirable rendering of a well arranged and altogether attractive program.—Philadelphia Bulletin.

### Olive Mead Concert.

The Olive Mead Quartet will give a concert at 4 o'clock on Wednesday afternoon, January 31, in Rumford Hall, New York. This is the fourth and last of the season, and the second of the late afternoon concerts.



Photo by Marcanti, 258 Fifth Ave., New York.

MRS. RASTUS SENECA RANSOM,  
President of the Haarlem Philharmonic Society.

course, these artists receive their usual fees. It is necessary to make this statement, because so many clubs conducted by women do not pay their artists at all, while some others make an effort to secure artists to appear for less than the regular fees. None of this unprofessional littleness and shabbiness prevails within the councils of this admirably managed society. For the February musicale the music committee, consisting of Mrs. Frederick Atherton Duneka, chairman, and Mesdames J. Jarrett Blodgett, Orison Blunt Smith, Arthur A. Stillwell and Alphonso D. Rockwell, have engaged Efrem Zimbalist, the Russian violinist, and Nevada van der Veer-Miller the American contralto.

At the close of the musicale last Thursday morning the doors of the large ballroom were thrown open, and it required nearly a half hour to seat the members and their guests. The officers and committeewomen were seated at a specially enlarged table in the center of the room, exquisitely decorated. At either end of this large table, seating about fifty, there were huge vases filled with American Beauty roses; white carnations were used in smaller vases and the table itself was sprinkled with cut violets. Olive green was effectively carried out in the soft green tinted shades of the illuminated candelabras. The other tables, each set for eight covers, were adorned with white carnations and candelabras in which the soft green tints added to the charming picture.

Members and guests to the number of 500 remained standing while the president of the board of directors, Mrs. Rastus Seneca Ransom, made a graceful speech, in which she particularly thanked the entertainment committee and the music committee for their good work. Once seated, a string orchestra in the upper gallery started to play, and then the waiters began to serve the following dainty menu:

Pamplemousse avec cerises  
Crème de tomates en tasse  
Celeri Amandes salées Olives  
Viande de crabes, Newburg, gratinée  
Medaillon de filet de bœuf, sauce Béarnaise  
Pommes de terre, Maître d'Hôtel  
Pointes d'asperges gratinées  
Sorbet Mandarin  
Pigeonneau rôti sur canapé  
Salade de laitue à la Russe  
Boule de neige, sauce vanille  
Gâteaux assortis  
Café



# PHILADELPHIA

PHILADELPHIA, Pa., January 21, 1912.

The Philadelphia Orchestra gave its thirteenth pair of symphony concerts in the Academy of Music on Friday afternoon, January 19, and Saturday evening, January 20. Conductor, Carl Pohlig; soloist, Efrem Zimbalist, violinist. The program follows:

Overture, *Carnaval in Paris*, op. 9.....S. Svendsen  
Symphony No. 2, in D major, op. 73.....Brahms  
Concerto for violin and orchestra, op. 82.....Glazounow  
Efrem Zimbalist.

Overture, *In Italy*, op. 49.....Goldmark

The program, so admirably arranged to contrast Brahms with other nationalistic schools, was one of the most satisfactory of any yet given. The opening overture is one of those compositions which create good feeling at once, and prepared for the serious work of the symphony. The Brahms symphony in D major is the second of this composer to be played this season. Efrem Zimbalist, the violinist, who has distinguished himself all over the world, played the Glazounow concerto. It was with this master that Zimbalist studied harmony and composition. Zimbalist's appearance with the orchestra has been a much anticipated event, and never has an audience in the Academy been more enthusiastic and never have Philadelphians heard a greater violinist. For his first encore he played Bach's G minor fugue, and for his second a musical joke by Mozart, called "Half-a-Minute." The Goldmark overture, "In Italy," was charming in joyous melodies and made a brilliant finale.

The Metropolitan Opera Company, of New York, presented Wagner's "Siegfried" on Tuesday evening, January 16, at the Metropolitan House, with Heinrich Hensel in the title role, Margaret Matzenauer as Erda and Olive Fremstad as Brunnhilde. The performance was notable, inasmuch as Hensel and Matzenauer were heard for the first time in Philadelphia, both of whom, for their excellent impersonations, were cordially welcomed. Alfred Hertz was the conductor. The next opera to be given by this company is "Lohengrin," Tuesday evening, January 23, with Misses Emmy Destinn, Matzenauer, Messrs. Jadowaker, Goritz, Witherspoon and Hinshaw. Conductor, Alfred Hertz.

The Philadelphia Orchestra gave its third popular concert this season on Wednesday evening, January 17, in the Academy of Music. Conductor, Carl Pohlig; soloists, Daniel Maquarre, flutist, and Robert Armbruster, pianist. The program follows:

Overture, *Sakuntala*, op. 13.....Goldmark  
Overture *Solennelle* (1812).....Tchaikowsky  
Concerto in G minor, op. 22, for piano and orchestra.....Saint-Saëns  
Robert Armbruster.

Symphonic poem, *Le Rouet d'Omphale*.....Saint-Saëns  
Slavic March.....Tchaikowsky  
The Flute of Pan, suite for flute and orchestra.....Mouquet  
Daniel Maquarre.

March from symphony *Lenore*.....Raff

Of the selections there can be nothing said, because they were so genuinely pleasing that the audience could not fail to enjoy them to the utmost. Both soloists were interesting, and because Mr. Maquarre is seldom heard outside of his work in connection with the orchestra, it was particularly pleasing to hear his accomplished rendering of "The Flute of Pan." Robert Armbruster, the young pianist, plays with unusual skill and interpretative ability. He was several times recalled, and played one encore. The next popular concert will be given January 31.

The People's Choral Union gave Mendelssohn's "Elijah" at the Academy of Music, Tuesday evening, January 16, under the direction of Selden Miller. With the Choral were combined the Wayne Choral Society and the Germantown Choral Society, accompanied by an orchestra. The solo parts were taken by Adelia Bowne, soprano; Mrs. Russell King Miller, contralto; Edwin Evans, baritone, and John T. Braun, tenor. The People's Choral numbers 300, and augmented as it was Tuesday evening, made an effective stage presentation. The work of the chorus was admirably done, and justly proved the value of developing musical interest and activities of this kind. All the soloists were familiar and favorites with the audience.

The Philadelphia Orchestra gave three concerts this week, besides the regular pair and popular concert on Wednesday—one each in Atlantic City, Camden and Kensington.

Philip Goepf's fairy opera, "The Lost Prince," will be given in Witherspoon Hall on Saturday afternoon, Jan-

uary 20, by the members of the International Kindergarten Association.

David Dubinsky, member of the Philadelphia Orchestra and director of the Dubinsky Trio, is also engaged in class work in the Music Settlement School. This educational movement is assuming large proportions, and Mr. Dubinsky's connection with the work is important and gratifying to the school supporters.

Perley Dunn Aldrich, baritone, sang a short group of songs and read Strauss' "Enoch Arden" at a private "Afternoon of Music" in Philadelphia, Thursday afternoon, January 18. Helen Pulaski-Innes was the pianist. Mr. Aldrich will give a recital in Baltimore next month.

Ellis Clark Hamman gave the first of a series of three organ recitals at Calvary Methodist Episcopal Church on Thursday evening, January 18. For these recitals Mr. Hamman has most interesting and pleasing programs.

John M. Jolls has been engaged as director of the MacDowell Male Chorus of West Philadelphia. The chorus numbers sixteen, and gives a concert February 20, at which American compositions will be sung, including Arthur Foote's "The Departure of Hiawatha." Mr. Jolls is

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teacher of singing in Ursinus College, Collegeville, and also director of the College Choral Club.

The Philadelphia Music Club, which meets weekly in the Orpheus Club rooms, elected officers for the year as follows: Mrs. Thomas H. Fenton, president; Miss H. K. Adams, first vice-president; Mrs. J. W. Shannon, second vice-president; Ellen V. Ford, recording secretary; Mary Delk, corresponding secretary.

Robert Armbruster, whose appearance with the Philadelphia Orchestra was noted last week, won brilliant success. Not only did he receive repeated applause after every movement and five recalls at the end of the concerto, but the conductor as well as the entire orchestra heartily participated in the demonstrative reward. His appearance is an additional proof of the fine training he received at the Sternberg School of Music. His technical work was done entirely under the guidance of Mrs. M. B. Moulton, while the president of the school occupied himself with the esthetic qualities.

#### CALENDAR FOR THE WEEK.

Song recital—Johanna Gadski. Benefit Settlement Music School. Academy of Music, Monday evening, January 22.

Grand opera—"Lohengrin," Metropolitan Opera House, Tuesday evening, January 23. Messrs. James Destinn, Matzenauer; Messrs. Jadowaker, Goritz, Witherspoon, Hinshaw. Conductor, Alfred Hertz. Concert—Haydn Club. Horticultural Hall, Tuesday evening, January 23. Director, Gertrude Hayden Fernley. Soloist, John F. Braun, tenor.

Piano recital—Martha E. Pettit. Griffith Hall, Thursday evening, January 25.

Philadelphia Orchestra—Academy of Music, Friday afternoon, January 26. Conductor, Carl Pohlig; ladies' chorus, Eurydice Club. Concert—Hahn Quartet. Witherspoon Hall, Friday evening, January 26. Director, Gertrude Hayden Fernley. Soloist, John T. Philadelphia Orchestra—Academy of Music, Saturday evening, January 27. Conductor, Carl Pohlig; ladies' chorus, Eurydice Club.

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#### Critical Opinions About Paulo Gruppe.

Paulo Gruppe, the youthful Dutch-American cellist, whose New York concert was reviewed in THE MUSICAL COURIER last week, will soon begin a Western tour. The following notices from the New York daily papers refer to his concert given in Carnegie Hall, on the evening of January 12:

Mr. Gruppe plays passages of cantilena that are appropriate for his instrument with taste and feeling.—New York Times.

At Carnegie Hall last night Paulo Gruppe, a violoncello player, son of a Dutch painter of distinction, gave a concert with the help of the Russian Symphony Orchestra. He is not a newcomer, as some of the newspaper announcements made him appear, but was here two years or so ago and gave a recital in Mendelssohn Hall, when he disclosed quite as much talent as he did last night—a nice talent best exhibited in the slow movement of the Haydn concerto.—New York Tribune.

His most pleasing qualities were heard in the slow movement of the Haydn concerto, which he played in a simple and unaffected style, with good taste and phrasing.—New York Sun.

Musical talent had its opportunity last night when Paulo Gruppe, a young Dutch cellist now a resident of this country, made his first appearance here in concert. Assisted by the Russian Symphony Orchestra the musician was heard in two concertos and three smaller numbers.

Gruppe made his New York debut two years ago, when he was only seventeen, giving a recital in the old Mendelssohn Hall. Since that time he has appeared with several symphony orchestras and before representative audiences in this country and abroad with reputed success.

His endeavors last night were sincere and he won generous applause from a large audience. Gruppe's tone is full and often of rich quality in broadly sustained passages, and generally in tune. His manner is modest. The orchestra, under Modest Altschuler, was satisfactory.—New York World.

He has an excellent technic, a smooth tone in passages of cantilena, and he is not altogether without temperament.—Evening Post.

M. Gruppe, who is a slight, pale-faced youth, with a plenitude of sandy hair, won the favor of his audience as much by the frank dignity of his bearing as by the character of his musicianship, which proved to be scholarly and fully earnest, although not of stellar rank. As he is a very young man, he will undoubtedly attain to virtuoso capacity before he has been another two or three years on the concert stage. His execution of the solo part of the Haydn concerto disclosed a broad and flowing intonation and good command of technic. He, however, gave an excellent account of himself in the slow movement and in the final allegro, the dance spirit of which latter he expressed with decided fluency. Julius Klengel's nocturne, Gabriel Faure's exquisite "Sicilienne" and a Dvorak rondo—the last named composition being attractively set forth by brilliantly accelerated passages for the piano, which the accompanist handled in masterly form, M. Gruppe presented with technical finish and general purity of sound production.—New York Call.

Last night's concert showed that the young cellist has a good tone, agility of fingering and a certain brilliancy of style.—New York Herald.

Paulo Gruppe, a young Dutch-American cellist, who was heard here two years ago, gave a recital at Carnegie Hall last night, with the assistance of the Russian Symphony Orchestra under Modest Altschuler. His program included concertos by Haydn and Lalo, and compositions by Klengel, Faure and Dvorak, that showed his technic to advantage.—Evening World.

Paulo Gruppe, a youthful Dutch cellist, appeared in Carnegie Hall last night with the Russian Symphony Orchestra. He plays with a full rich tone and has a complete technical mastery of his instrument, to which he adds the emotional force of the true artist. His program was a varied one and he was perhaps at his best in the flowing melodies of the Haydn concerto.—New York Evening Telegram.

Mr. Gruppe then made his entrance and played a majestic Haydn concerto in three movements. The cellist's marvelous technic was at once made apparent. Much has been said about the young artist. The type of his European engagements has certainly shown that he was held in high esteem abroad. Last night he played with feeling, as well as with good technic, and, after a number of recalls, he played for an encore an andantino, from a Heine composition. His group of three numbers, nocturne, by Julius Klengel; "Sicilienne," by Gabriel Faure, and rondo, by Dvorak, were interesting numbers, and were evidently selected to show the extraordinary skill of Mr. Gruppe.—Brooklyn Eagle.

Mr. Gruppe aroused much enthusiasm by his really exceptional technic, a good legato and a free bow arm. He was most successful in the Lalo concerto, a work of much beauty and with considerable chance for a solo performer, and he played with taste and musical feeling smaller pieces by Klengel, Faure and Dvorak.—New York Evening Mail.

# CHICAGO

CHICAGO, Ill., January 20, 1912.

At the fifteenth concert of the Theodore Thomas Orchestra Friday afternoon, January 19, and Saturday evening, January 20, the soloists were Arthur Friedheim, known as the greatest Liszt player, and John B. Miller, the Chicago tenor, who again was heard in the finale of the "Faust" symphony. The program contained the symphonic poem "Orpheus," by Liszt, the A major concerto for piano, and the "Faust" symphony. Arthur Friedheim, who some twelve years ago was a resident musician, is still the wonderful artist of yore. He was frantically applauded, and after many recalls rendered the sixth Hungarian rhapsody. The "Faust" symphony was superbly given by the orchestra under Stock, and John B. Miller covered himself once more with glory for his admirable rendition of the finale solo. The Mendelssohn Club sang the chorus and, as ever, contributed no small part in the success of the performance.

Friday evening, January 19, before a record house, the Cosmopolitan School of Music and Dramatic Art presented at its artists' series Hannah Butler, soprano; Marie Schada, pianist; Franz Esser, violinist; Clarence Eidam, pianist; Carl Voelcker, reader, and Mrs. Charles Orchard, accompanist. On account of the gala performance at the auditorium I could hear only a part of the program, and dropped in as the Sinding sonata for piano and violin was being interpreted by Miss Schada and Mr. Esser. The violinist from the Thomas Orchestra played excellently, not so Miss Schada. Following the sonata Mrs. Butler was heard in her last group, which comprised "My Treasure," by Trevalsa; "A Garden," by Nutting; Jessie Johnston's "Sweethearts," Downing's "June" and Proch's "Variations" closed the program. Mrs. Butler was at her best, and the gifted soprano was never heard to better advantage. Her diction is perfect, her voice is velvety, mellow and extremely agreeable to the ear. "June," a well written song by a Chicago woman, was brilliantly rendered, likewise "Sweethearts" (which has been dedicated to Mrs. Butler), "My Treasure" and "A Garden," but it was in the Proch "Variations" that the full art of the soprano revealed itself. In this tricky number she had many opportunities to disclose her full vocal technique, and also the wide compass of her soprano voice. She made every opportunity count.

Last Monday morning, January 15, at the Blackstone Crystal Ballroom, the third Tiffin musicale took place

before a large and representative audience. The recitalist was Charles W. Clark, baritone, who has just returned from a triumphal tour through England. His program, which was published in these columns last week, included old and modern French, German and American selections. The baritone was at his best and scored heavily.

Monday afternoon, January 15, the Amateur Musical Club of Chicago presented at its one hundred and twenty-sixth artists' recital, at Music Hall, Albert Spalding, the remarkable violinist, who gave a most interesting program. The main feature was his playing of the Max Reger sonata in A minor for violin alone. The young virtuoso brought out all the beauties of the composition, and, as ever, his rendition was remarkable, his tone full of warmth and his technic impeccable. He justly met with overwhelming success. The other numbers on the program were likewise splendidly rendered.

The bi-monthly concert in the MacBurney studios was given by Jessie Bate, contralto, assisted by William Lester, pianist, on Friday evening, January 19. The evening was devoted to works of Edward MacDowell and George W. Chadwick.

Leopold Stokowski, conductor, and the Cincinnati Symphony Orchestra, will come to Chicago Wednesday afternoon, February 7, and Thursday evening, February 8, and play at Orchestra Hall under the direction of F. Wight Neumann. The soloist for both concerts will be Olga Samaroff-Stokowski, pianist.

With Hans Schumann-Heink recently enrolled as a pupil of the vocal department of the Sherwood Music School, this institution has in its class now a son of the greatest contralto Germany has produced. Another pupil, Karl Formes, is the grandson of the greatest bass Germany has given us. The students are enthusiastic and are both making excellent progress. Mr. Formes already has been engaged for the festival tour with the Minneapolis Symphony Orchestra and his first engagement is January 31 and February 1. He has a powerful baritone voice of beautiful timbre. Mr. Heink has a bass voice that reveals great possibilities.

Two professional pupils of Theodore S. Bergey have been in great demand since the opening of the season. Next week two professional pupils will be heard at two different clubs. Carl Rohles will furnish the program under the auspices of the Daughters of the Revolution, at Oak Park, and Josephine Fuchs will sing at the Woodlawn Woman's Club. Mr. and Mrs. Bergey have been very busy this season, yet they enjoy recreation in attending weekly the opera and other musical functions throughout the season.

Theodore Worcester, pianist, will be heard at the artists' series of Dayton (Ohio), given under the auspices of the Mozart Club of that locality. The recital will take place on March 7, and will be the third recital of the series. At the first recital Bernice Pasquale sang, and at the second Boris Hambourg, cellist, furnished the program. Mrs. Worcester will leave from Dayton for a tour through the South, where she already has booked several important engagements.

Clarence Loomis, a former graduate of the American Conservatory and now a member of the faculty, played the

Brahms sonata, op. 5, and the ballade of Grieg with fine artistic understanding at the last Saturday's recital in Kimball Hall.

The American Conservatory Students' Orchestra will give its first concert of the season Tuesday evening, January 30, at Kimball Hall, under the direction of Herbert Butler.

Maud Miner, of the American Conservatory, will give a reading of "Monsieur Beaucaire," by Booth Tarkington, Saturday afternoon, January 27, at Kimball Hall.

David Bispham was in Chicago last week.

As announced several weeks ago in THE MUSICAL COURIER, Sofia Stephalie, the well known coloratura mezzo soprano, has sung this season in one hundred and twenty-five cities. Last November in these columns there was published the extensive tour of Miss Stephalie, and in this issue there is given again the last tour of this artist: South Bend, Ind.; Terre Haute, Ind.; Evansville, Ind.; Louisville; Springfield, Ohio; Akron, Ohio; Erie, Pa.; Flynt, Mich.; Dayton, Ohio; Columbus, Ohio; and Lexington, Ky. Miss Stephalie came back to Chicago for only two or three days, and upon her return was asked to appear before the Arche Club, of this city, last Friday afternoon, January 19. The brilliant singer was at her best, and out of three soli had to encore two numbers. Miss Stephalie left for a six weeks' Southern tour.

Gabriel Katzenberger, for several years musical editor of the Staats-Zeitung, of Chicago, has resigned his position on that paper. Confirmation of this rumor was given to the Chicago office of THE MUSICAL COURIER by the city editor of the Staats-Zeitung.

It is rumored around the Auditorium Theater that Frank Chandler, who since the foundation of the Chicago Grand Opera Company has been auditor of said company, has been promoted to the position of assistant business manager to Bernard Ulrich. Mr. Chandler, who was to leave at the end of next week for Philadelphia, will remain in Chicago, as, during Mr. Ulrich's absence, he will be resident manager in this locality. Besides his duties as assistant manager Mr. Chandler will retain his position as auditor of the company.

It is rare that in one personality is combined excellence in execution and teaching. But Celene Loveland is proving that this dual combination is not impossible, for it would be hard to tell in which field—playing or teaching—she provokes the most enthusiastic praise. To one who heard her artistic interpretation of Mozart, Liszt, Ganz, MacDowell, Scriabine on January 11 at Lake Forest, the excellency of her work as pianist seemed to be practically emphasized. When afterward she supplemented her playing with a short lecture on musical pedagogy and how to teach, this same listener was convinced that Celene Loveland was a teacher "to the manner born." That her work in both fields is demanding attention and a growing interest, is self evident. Ready with her pen, apt with her fingers at the keyboard, and assured in her ability to instruct others, she carries her message in music in various ways to many people.

The eleventh Aeolian recital took place Tuesday afternoon, January 16, at Music Hall. The soloist was Herbert Miller, baritone. The distinguished singer was heard in the following selections: "I Send My Heart Up to You" and "Ah! Love, But a Day," by Protheroe; "A Little Dutch Garden," by Loomis; Campbell-Tipton's "A Spirit Flower," Homer's "Uncle Rome," and Whelpley's "The

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Nightingale Has a Lyre of Gold," all of which were rendered with that artistry that has placed Mr. Miller at the head of his profession. Mr. MacDermid, beside supplying excellent accompaniment on the Pianola-Piano, played several solos. At the next recital Rose Lutiger Gannon, contralto, will be the soloist.

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The appended press notices refer to a performance of "Elijah" in Toronto, Ont., Friday evening, January 12:

The feature of the performance was the singing of Marion Green in the prophet's part. The aria, "It Is Enough, O Lord," with cello obligato, was magnificently sung, and the cello part was so ably played that the joint rendering stood out as something to remember in one's musical experience. Mr. Green's voice is manly and vigorous, and is also finely incisive without harshness, while at the same time capable of delicate shading and pathetic sweetness. In the duet with the widow he sang with fine expression and the trumpet passages were highly effective. There was perhaps a little too much everyday business in the tone of the taunting of the priests, but this is only to say that, without carping, the singing of the part was faultless. In "Is Not His Word Life a Fire?" and in the following scene which closes the first part Mr. Green was finely dramatic, and in the passage, "Have Respect to the Prayer," where the brasses sustain the petition, there was the finest appreciation of the dramatic without any loss of devotional feeling. But it was the utter abandonment and profound pathos of "Now Take Away My Life" and the plaintive sequel that remains the triumph of the performance.—Toronto World, January 13, 1912.

A splendid quartet had been secured by the management for the solo parts. Marion Green sang the part of Elijah in a ringing bass voice. He possesses an excellent declamatory style that was particularly striking in the narrative portions, though he also gave such florid airs as "Is Not His Word Like a Fire?" in good style.—Toronto Mail and Empire, January 13, 1912.

It had the assistance of capable artists. Marion Green sang the important role of Elijah. His robust voice and virile interpretations properly aroused enthusiastic applause.—Toronto Star, January 13, 1912.

The bass, Marion Green, made his principal appeal to the audience in the robust aria, "Is Not His Word Like a Fire?"—Toronto Globe, January 13, 1912.

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Albert Borroff, one of the many friends of the late L. Gaston Gottschalk, and who studied with him for a number of years, writes as follows: "L. Gaston Gottschalk has passed away after forty years of activity in music. An American, born in a musical family, of which the noted Moreau Gottschalk was a member, the love for music was early instilled in his nature. Gaston sang himself into prominence over a decade ago. Here he was known chiefly for his teaching, which brought out the strongest of his many admirable characteristics, his love for high ideals. An artist to the finger tips, he had no patience with any expression that was not artistry. His training of voices was in direct opposition to the prevalent impatience for quick results. It was his constant endeavor to instill into his pupils a portion of the high ideals which he held regarding singing, to teach that a beautiful tone expressing a beautiful thought was something to appeal to the soul and not to set the feet stamping. He was known as an enemy to 'trashy' songs. Once a pupil said to him, 'Perhaps my ambitions are too high.' He replied, 'If you keep your ideals high you will advance in your work. Perhaps you will not reach what you aim for, but you will come nearer than those who have nothing ahead of them.' One of the most conclusive results of his practical application of this ideal is the fact that every one of his former pupils who were long enough with him to know speak of the time they studied with Mr. Gottschalk as the most profitable in their experience. He was generous to a fault, a most lovable man and a friend to his co-workers."

RENE DEVRIES.

#### Dayton Church Choir Sings "Messiah" Selections.

The chorus choir of the First Baptist Church of Dayton, Ohio, rendered the following selections from "The Messiah" on Sunday evening, December 31, under the direction of W. L. Blumenchein:

Introduction—From the overture.

Invocation.

Recitative, accompanied—Comfort Ye My People.

Aria—Every Valley Shall Be Exalted.

Walter D. Oebele.

Chorus—And the Glory of the Lord.

Recitative—Thus Saith the Lord of Hosts.

Aria—But Who May Abide the Day of His Coming.

Mr. Pool.

Recitative—Behold! A Virgin Shall Conceive.

Aria and chorus—O Thou That Teldest Good Tidings to Zion.

Miss Maran.

Pastoral symphony—Offertory.

Miss Cook.

Recitatives—

There Were Shepherds Abiding in the Fields.

And Lo! the Angel of the Lord Came Upon Them.

And the Angel Said Unto Them.

And Suddenly There Was With the Angel.

Miss Kemp.

Chorus—Glory to God in the Highest.

Aria—Rejoice Greatly, O Daughter of Zion.

Miss Kemp.

Chorus—Lift Up Your Heads, O Ye Gates.

Address—By Dr. H. P. Whidden.

Chorus—Hallelujah! for the Lord God Omnipotent Reigneth.

(all standing)

Solo Quartet—Carrie Kemp, soprano; Mabel Moran, alto; W. D. Creebs, tenor; John Pool, baritone; Mabel Cook, organist.

#### Sasha Culbertson's Success.

To achieve such phenomenal distinction at so early an age bespeaks only one thing—an equally phenomenal gift that finds its public echo in the praise herewith appended:

Sasha Culbertson is a born violinist. Trained in the Sevcik school of violin playing he possesses all the fine points of that master's method; viz., stupendous technique, marvelous tone, a brilliant virtuosity that recognizes no difficulties, etc. The runs, staccato attacks, harmonic passages, simultaneous bowing and pizzicati effects, all things in fact that go toward creating technical perfection, all these are at his behest. And this was particularly noticeable in the "Witches' Dance" of Paganini, in parts of the Wieniawski D minor concerto, and in the encore, "The Last Rose," by Ernst.—Local Anzeiger, Dresden, November 3, 1911.

Considered from the technical viewpoint alone, Sasha Culbertson's violin playing is well nigh flawless as was proven in his rendering of the D minor concerto of Wieniawski and the "Witches' Dance" of Paganini. The greatest difficulties, namely, passages in harmonics, simultaneous bowing and pizzicato attacks, runs immediately followed by staccato, all these he conquered without effort. Possessing a wonderful Guarnerius violin, his tone rings forth sonorous and beautiful while his bowing and the left hand technic is absolutely masterly.—Dresden Neueste Nachrichten.

Sasha Culbertson is a great violin virtuoso whose colossal technic knows no limit. This was displayed in Tartini's "Devil's Trill" sonata with tremendous effect.—Stuttgart Schwabische Kronik, November 17, 1911.

The fiery temperament and incisive energy which Sasha Culbertson brought to bear in his playing, left its deep impress on the hearer. The violinist gave in the Bruch G minor concerto, in the "Devil's Trill" sonata of Tartini, as in Beethoven's "Kreutzer Sonata," am-



SASHA CULBERTSON.

ple evidence of his musical fervor, large, ringing, varied tone, and deep insight into the contents of the compositions rendered.—Stuttgart Deutsches Volksblatt, November 20, 1911.

Regarding Sasha Culbertson's technical achievements, there can be only one opinion. That his Paganini playing, however, stands unique in its mastery was quickly proven in the variations of "Gott erhalte." These with their rush of pizzicati and staccati in scales, chords and all the other virtuoso tricks, were played by Mr. Culbertson in a manner leaving nothing further to be desired. This earned a well merited ovation for the young virtuoso.—Stuttgart Württemberger Zeitung, November 17, 1911.

Sasha Culbertson possesses a strong artistic personality that is already a law unto itself. Not merely a virtuoso, although his technical resources are all embracing, he plays with a depth and musical fervor that carries the hearer into the mood of the composition. The rendering of the Cesar Franck sonata for violin and piano, repeated by request, was filled with deep sentiment.—Eltal Abendpost, October 29, 1911.

Sasha Culbertson is without doubt one of the greatest violin virtuosos of the present. Technical difficulties are absolutely non-existent for him, while his tone, sonorous, singing, jubilant and full of sentiment, in turn, bespeaks the fullness of soul, springing forth from its ideal environment. The enthusiasm which greeted his efforts found expression in numerous recalls compelling the young artist to respond with three encores.—Badischer Beobachter, Karlsruhe, December 4, 1911.

The violin virtuoso, Sasha Culbertson, who had already aroused great expectations at his concert of last season, again enthused his audience with his phenomenal art. Mr. Culbertson played with extraordinary fire and temperament and called forth storms of applause.—Karlsruher Zeitung, December 5, 1911.

The eighteen year old American violinist, Sasha Culbertson, may be considered one of the greatest natural talents that has ever appeared on the concert platform. In this young artist is combined slavish temperament, live musical instinct and a phenomenally developed technic lending itself to the most brilliant feats of virtuosity. On this occasion, too, his rendering of Tartini's "Devil's Trill" sonata, the Wieniawski D minor concerto, "Witches' Dance" of Paganini, Beethoven's "Kreutzer Sonata," and a number of smaller pieces which he added by way of encore aroused the enthusiastic acclamations of his audience.—Münchener Neueste Nachrichten, October 25, 1911.

Sasha Culbertson, who aroused much fervor at his recital last spring through his extraordinary technical equipment, showed at this recital that with him the virtuoso in no way overshadows the real musician. His rendering of the "Devil's Trill" sonata and

Beethoven's "Kreutzer Sonata," disproved that most emphatically.—Bayerischer Kurier and Münchner Fremdenblatt, München, November 25, 1911.

A crowded house was present to greet Sasha Culbertson, the young violinist who has only recently appeared on the musical horizon. A real phenomenon, it is difficult to know which to admire most, his marvelous technic, volcanic temperament, or the deep musical feeling manifested in his interpretations. Brilliant virtuosity spoke through his rendering of the "Devil's Trill" and Paganini's "Witches' Dance," and the sincere musicianship evidenced in his playing of the "Kreutzer Sonata" of Beethoven spoke volumes for the artistic attributes of the young phenomenon.—Neues Münchner Tageblatt, November 27, 1911.

#### The Philadelphia Orchestra.

The Philadelphia Orchestra has now started on the second half of the symphonic series, which were interrupted by the special concert, the first pair being of a choral nature in part, and the second pair having as soloist Madame Schumann-Heink. It is understood that the great contralto already has been engaged by the orchestra for the season of 1912-1913, and she will probably start the season, sometime in October, as the first soloist of what promises to be an unusually brilliant season for the Philadelphia Orchestra, which is at a high pitch of efficiency.

For the rest of the present season the programs as planned will reach a very interesting climax. In addition to artists like Zimbalist, Alexander Heinemann, Bachaus, and Horatio Connell, the season will be brought to a close, so far as the soloists are concerned, with Madame Gerville-Reache as the last on the distinguished list. For the first time the orchestra will be heard during Holy Week, the pair of concerts of April 5-6 to be given over to music appropriate to the occasion, the probabilities being that some of the choral music from "Parsifal" will be featured on the program.

This question of choral music has come up very conspicuously this season, and it is hoped that next year arrangements can be made whereby the orchestra can secure choral support for any programs of this character which it may wish to perform. The chorus in Mr. Pohl's own symphony, "A Hero's Life and Apotheosis," which is to be heard January 26-27, will be sung by the Eurydice Club, a fine organization of women, who have entered into the rehearsing with a great deal of enthusiasm.

All these developments of the year have tended more and more to making the orchestra the leading art institution in Philadelphia. It is interesting on this occasion to note, as the season takes its final turn that the guarantee fund was never larger than it is this year, and it also seems opportune here to make mention of the management. Under Mr. Watts' courteous and efficient management the organization has reached its present brilliant outlook, and the fact that the season's sales, both for Friday afternoon and Saturday evening, surpass the sales of all previous ones, and the attendance at the big nights, such as Wagner and Tchaikowsky, have broken all records, testify to his determined and sincere object to place the Philadelphia Orchestra on a solid foundation.

There is a feeling in the air that the time will come very soon when the orchestra will be endowed, as is the case with the Theodore Thomas Orchestra, and there is no doubt that there are a number of cultivated people of wealth, who, when the time comes, will take a prominent part in such a movement. As yet, however, any suggestion of the kind is only tentative, and it is not likely that anything definite will be done this year, since the present method of organization has proved admirable in the way of results—and then, the raising of an endowment fund involves an entirely new scheme.

#### De Cisneros Back in the United States.

Eleanor de Cisneros, one of the greatest of the native born contraltos, has returned to the United States after winning the highest honors with the Melba Grand Opera Company in Australia. Madame de Cisneros has resumed her place with the Philadelphia-Chicago Grand Opera Company, which is soon to give some performances at the Metropolitan Opera House, New York. At the close of the opera season Madame de Cisneros will be heard in concert and oratorio, in which she has long been one of the shining exponents.

#### Dalton-Baker Coming Next Week.

W. Dalton-Baker, the English baritone, will arrive in New York on the steamer Lucania, January 28, to begin another tour in this country. The singer was obliged to cancel some appearances abroad after receiving a cablegram from his manager, M. H. Hanson. Mr. Dalton-Baker has had a most successful season on the other side; he sang at many festivals and oratorio performances in which he has achieved special distinction.

## OSCAR SEAGLE GIVES ARTISTIC RECITAL.

Oscar Seagle has won his spurs. He has gone through the artistic mill. He has gained experience from study and public singing abroad. He has developed his talents to an artistic degree, under celebrated masters, which entitles him to rank among the most proficient. His modest, unassuming demeanor and charming personality are factors which have added materially to the heightening of his art, for polish, refinement, affability and elegance in a singer count quite as much as a good voice. Mr. Seagle's stage presence is a model of such virtues. Even before he begins to sing he has won his audience.

At Carnegie Hall, New York, on the afternoon of Thursday, January 18, he presented himself in the following program:

Non più andrai (Nozze di Figaro) .....	Mozart
Il mio bel fuoco .....	Benedetto Marcello
L'amour de moi .....	Old French, seventeenth century
Chanson a danser .....	Old French, 1613
Oscar Seagle.	
Sonate appassionata (op. 57) .....	Beethoven
Andante con moto.	
Allegro ma non troppo.	
Yves Nat.	
Phidylé .....	Duparc
Rencontre .....	Faure
Fleur jete .....	Faure
Requiem .....	Debussy
Les Cloches .....	Debussy
Mandoline .....	Debussy
Oscar Seagle.	
Jardin sous la pluie .....	Debussy
Soirée en Grenade .....	Debussy
Etude en forme de valse .....	Saint-Saëns
Yves Nat.	
Zwie Zeugeuner Lied .....	Dvorák
Ständchen .....	Brahms
Eros .....	Grieg
Der Frühling Nacht .....	Rachmaninoff
Crimson Petal .....	Roger Quilter
Let Miss Lindy Pass .....	Winthrop Rogers
Memory .....	Blair Fairchild
Adoration .....	Kurt Schindler
Ecstasy .....	Walter Morse Rummell
Oscar Seagle.	

From a perusal of the several numbers it may be observed that they comprise a musical scheme of distinction as well as of lofty artistic purpose. Moreover, it is a scheme which none but an artist of experience and surety dare attack, since it requires vocal skill of great dimension, intimacy with many different styles of composition and a grasp of artistic values obtained only from deep meditation and study. Mr. Seagle met the demands most brilliantly and proved conclusively that he is a combination of the singer born and the artist made. His voice is trained to its greatest and fullest degree. Unlike some baritones, he can sing high tones purely and sweetly. His phrasing is always in keeping with the designs of the composer and his intonation faultless. His tone emission is a delight, correctly formed and manipulated with ease. He possesses that rare accomplishment of being able to project a pianissimo tone to the farthest part of the hall, due to his wonderful command of head resonance. When occasion demands, he permits the tone to float as if borne upon the air, and, whether consciously or not, he gives the impression of being somewhat of a ventriloquist.

The Mozart aria was a delicious morsel, rendered in an irreproachable and, therefore, a delightful manner. All the Mozartian piety and daintiness were preserved, and at the conclusion the audience applauded, not from a sense of courtesy, but from an irrepressible desire to express pleasure. Of the other numbers of the first group, "L'amour de moi" was so exquisite in its tenderness as to warrant a repetition.

With the French group Mr. Seagle presented another phase of his art—a phase born of a knowledge of French and of French traditions as well as of French art. "Phidylé" is more than a song. It might be styled a tonal vision. It is one of those wonderfully realistic bits of modernism which requires intimacy in order to get at its roots. Nevertheless, the interpretation it received made a deep impression and stamped Mr. Seagle as an interpreter of the first magnitude. The Faure and Debussy songs became living, vital forces, and received most generous applause, the charming "Mandoline" being repeated by unanimous request.

The German lieder gave Mr. Seagle still another opportunity to disclose the seemingly unlimited resources of his art. He entered into the Teutonic spirit and delivered the messages with fervor, breadth and dignity. Yet, once more before he concluded, did his art present another side. In the group of English songs Mr. Seagle transformed himself into his native character—that of an American—and sang these Anglo-Saxon products with true Anglo-Saxon spirit. The recital must go down upon the musical records as one of the most enjoyable and valuable contributions of the season.

Mr. Seagle's encores, consisted of "Eri Tu" from the

"Masked Ball" (Verdi); prologue from "Pagliacci" (Leoncavallo); "Vision Fugitive," from "Herodiade" (Massenet), and "Ständchen" (Brahms).

Mr. Seagle was assisted by Yves Nat, a young Frenchman whom Mr. Seagle brought with him from Paris. Mr. Nat furnished uncommonly beautiful accompaniments and proved himself a soloist of splendid parts. His delivery and interpretation of the two movements from the Beethoven sonata were excellent, and his playing afforded entertainment of a high order.

### Maude Powell at Nashville.

Maude Powell was the attraction in Nashville, Tenn., on January 11, at the second of the series of the Prudence Simpson Dresser chamber music concerts. The program included sonata in F major, violin and piano (Beethoven), by Miss Powell and Mrs. Dresser; "Liebestraum," "The Nightingale" and "Valse Impromptu" in A flat major (Liszt), by Mrs. Dresser; "Ave Maria" (Schubert-Wilhelmj), minuet (Mozart), prelude (Fiorillo), and Spanish dance (Sarasate), by Miss Powell; sonata in A minor, violin and piano (Paderewski), by Miss Powell and Mrs. Dresser.

The Nashville press commented as follows:

Called by the critics "the greatest living woman violinist in the world," and "the equal of any man," Madame Powell's reputation led one to expect big things, and verily they were received. Her

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playing calls for only superlatives in describing it. The mechanical side of her art is equal to the greatest virtuoso; her tone is commanding and as varied as human emotion itself; while her mentality and soul lay bare the beauty and meaning of the music in a way that is electrifying. It is doubtless this largeness of mind and soul has made her supreme in her art and distinguishes her from the multitude of players who "play only notes."

In the two sonatas Prudence Simpson Dresser was at the piano and she deserves the highest praise for her work. Not only was her playing in itself beautiful, but there was oneness of purpose with Madame Powell and sensitive responsiveness to the other instrument of the ensemble.—Nashville, Tenn., Democrat, January 12, 1912.

When Madame Powell first appears on the platform she attracts by her radiant, charming personality; when she has raised her violin to her shoulder and drawn the bow across the strings she takes on more than human loveliness and becomes a goddess far above the heads of ordinary mortals. There is something in her playing different from all others, a power that lifts it to a plane where the music becomes a message instead of a means for the exploitation of the player. With technique of astonishing virtuoso qualities it never seems to be brought forward as mere technique, but only to give expression to the thought of the composer. One realizes that her perfect art and her exalted position have been reached through a devotion to high ideals, and one reveres the noble woman as much as the great artist.

The range of style was wide and to each number Madame Powell brought an interpretation that made it seem of a school specially adapted to her. It is unnecessary to go into details. It was playing to stir the brain, touch the heart and uplift the soul.

Prudence Simpson Dresser was the pianist in the two sonatas. Mrs. Dresser is an admirable ensemble player and last night she seemed inspired to her best, giving to Madame Powell a support that must have gratified that artist. Mrs. Dresser was also very successful in her solo numbers, playing them with feeling, intelligence and general artistic excellence.—Nashville Tennessean, January 12, 1912.

Madame Powell is as great as the greatest, standing alongside Kreisler or Mischa Elman. She is not one of the second rate artists who make technical proficiency the main end of their playing. The technical proficiency was there, but it was developed to such an absolute mastery of the violin that it seemed unconscious, and the entire mind of the player was given to the interpretation of the music and not merely the execution of the notes.

It is doubtful if there was ever a program so well selected rendered in Nashville. The numbers played were not of the musical gymnastic class that are so often affected by artists, but were real music from the first to the last note.

Mrs. Dresser, in the ensemble numbers, showed her rare powers at the piano. There was a perfect union between the piano and

the violin, and a oneness of interpretation that made the numbers wholly satisfying. In her solo work she confined her selections to Liszt, her rendition of all three numbers being exquisite.—Nashville Banner, January 12, 1912.

### Goodson's Noble Work in Franck Quintet.

The following extracts from the New York daily papers refer to Katharine Goodson's playing with the Kneisel's Quartet last week in Cesar Franck's quintet in F minor:

Apart from the presentation of the work interest centered in the reappearance of Katharine Goodson, pianist, who has been abroad for three years. She assisted in the Cesar Franck quintet for piano, two violins, viola and cello, a composition of some merit even though needlessly drawn out. Miss Goodson has improved in artistic breadth since she was last heard here, her efforts being marked by refinement, excellent taste and certainty of technique.—The World, January 17, 1912.

The final number of Cesar Franck's F minor quintet, in which the assisting artist was Katharine Goodson, pianist, who played excellently.—New York Herald, January 17, 1912.

The last number was Cesar Franck's quintet in F minor, in which the assisting artist was Katharine Goodson, the English pianist, who has not been heard for a season or two. She fitted well in the ensemble and fairly earned her share in the honors that were showered upon her and the Quartet for their splendid playing.—Evening World, January 17, 1912.

Cesar Franck's quintet, with Miss Goodson as the assisting soloist, brought a delightful program to a fitting conclusion.—Evening Telegram, January 17, 1912.

The second feature was the reappearance of Katharine Goodson, celebrated English pianist. She played the piano part in the Cesar Franck quintet, and delighted her audience with her excellent musicianship and sense of proportion.—New York American, January 17, 1912.

Miss Goodson played the piano part in the Cesar Franck quintet, one of the most effective works of the master, who not infrequently gives the impression of being a French translation of Brahms. The piano part is of excessive difficulty, but it was played with great command of dynamics, as also with great delicacy and poetry. Miss Goodson easily demonstrated herself as one of the best of the ensemble artists who have played with this organization and the strings were never more deliciously blended.—New York Evening Mail, January 17, 1912.

The assisting pianist was Katharine Goodson, who made her first appearance in New York for several seasons. This English pianist must be accounted one of the best of the ensemble players that Mr. Kneisel has associated with his Quartet in works with the piano; her work was admirable in the balance which she maintained between her instrument and the strings, and in its sympathy with the spirit of the music.—New York Times, January 17, 1912.

Of Cesar Franck, the French composer, whose works have been given so often this season, we heard the beautiful F minor quintet, which combines such pleasing melodies with technical mastery; it was quite wonderfully played. The gentlemen of the string Quartet had the excellent support in this of the English pianist, Katharine Goodson, who had already made a name here as a distinguished and brilliant artist. This young lady played her difficult part not only with pearly technique and noble conception, but she also showed the true artistic sense in keeping down the piano part where she had not the leading theme. The piece was heartily applauded.—New York Staats-Zeitung, January 17, 1912.

The piano part was rendered by the sterling English pianist, Katharine Goodson, who has few equals among living women pianists, and this was her first appearance in this city in two years. It is generally believed that a great pianist makes a poor ensemble player. Miss Goodson is a brilliant exception, for she played with exquisite taste and rare feeling for balance. Her tone was of lovely quality and she infused as much temperamental warmth into this anemic music as was possible. The audience greeted her rousing. She may feel assured of a cordial welcome at her Carnegie Hall recital on Tuesday afternoon, January 30, at which she will play among other good things MacDowell's "Sonata Tragica."—New York Evening Post, January 17, 1912.

### Edith Watkins Griswold Sings in Troy.

Edith Watkins Griswold, the American soprano who recently returned to this country from a series of successes in Italy and Germany, made her reappearance several weeks ago in Troy, N. Y. Mrs. Griswold sang at a concert with the Troy Vocal Society and met with a hearty reception. The music critic of the Troy Times referred to her voice "as clear and facile," and then praised the singer warmly for her rendition of "Mavourneen" and "Ich Trage Meine Minna," by Richard Strauss. The musical reviewer of the Troy Record also praised Mrs. Griswold's singing of "Mavourneen." As an encore, the soprano sang with delightful expression "Thy Beaming Eyes," by MacDowell.

### Full House for Van Hoose.

Ellison Van Hoose, of the Chicago Grand Opera Company, has been engaged as soloist at a concert of the Mendelssohn Club (Chicago) on February 15. Mr. Van Hoose has received a letter from John W. Hooper, a part of which reads: "We are all looking forward with great pleasure to your appearance with us. It may be of interest for you to know that for the first time in the history of the club our entire associate membership or subscribers, 250 in number, which means 1,000 tickets, is sold, guaranteeing you a splendid audience."



## Successful American Debut of Vanni Marcoux.

Vanni Marcoux, the celebrated French basso, made his American debut, as Golaud in "Pelleas and Melisande," with the Boston Opera Company in Boston, on January 10, a detailed account of which appeared in last week's MUSICAL COURIER. Mr. Marcoux created a profound impression. Indeed, his characterization of the part was acknowledged by the press to be the most subtle and dramatic ever witnessed. Of his work there was not one word of adverse criticism, the appended comments being quoted verbatim. The Boston Opera Company has been fortunate in securing this eminent artist as a member of the company. He is one of those rare singers who combine superior vocal attainments with great dramatic ability. He is an artist of astonishing versatility, with a repertory comprising all the standard roles and many new ones. Recently in Paris he created a sensation with his admirable portrayal of the Knight in Massenet's "Don Quixote." Mr. Marcoux has also sung the part of Arkel in Europe, an interpretation which has won much praise:

Mr. Marcoux appeared here for the first time. His reputation in Paris, Brussels and London had preceded him, and it seemed last night as though the half had not been told unto us. His impersonation of Golaud was most carefully composed. It was vitalized to an extraordinary degree. The character of the old husband, rough by nature yet tender toward the mysterious maiden, whom he met in the forest and unwisely wedded, naturally jealous of the younger brother who had youth and grace, provoked to unmanly violence, a murderer, then remorseful, yet at the end horribly in doubt concerning his wife's chastity, was little by little revealed until the very soul of the man was bared.

Mr. Marcoux's employment of his tones was as finely dramatic as his facial expression, the sobriety and significance of his gestures, the authoritative bearing, the dominating individuality. It would be hard to say whether he were more striking in the terrible scene with Yniold without the tower, or when he lost his self-control and threw Melisande to the ground, or when in agony he questioned her about to die. Then there was the quiet intensity of the scenes with Pelleas, as well as the memorable dialogue with Melisande when he learned the loss of her ring. All in all, it was one of the most striking performances that I have seen on the operatic stage during the last thirty years.—Boston Herald, January 11, 1912.

The honors of the evening were shared by Vanni Marcoux, the French bass, who by his superior performance immediately established himself as one of the foremost singing actors who have visited Boston in recent years.

Mr. Marcoux's impersonation of Golaud was most careful and vitalized. The character of the old husband, rough yet loving the mysterious maiden whom he met in the forest and wedded, jealous of the younger brother, a murderer, then remorseful, skillfully was revealed until the soul of the man lay bare.—Boston Traveler, January 11, 1912.

An exceedingly large audience, which represented the most brilliant social, literary and musical life of Boston, was present to view the masterpiece, and to witness the first appearance in America of Georgette Leblanc-Maeterlinck, also to note the debut in this country of Vanni Marcoux, the French bass, who by his superior performance immediately established himself as one of the foremost singing actors who have visited Boston in recent years.

Mr. Marcoux compelled the deepest admiration for his performance of Golaud. He gave every evidence of being a sincere, intelligent artist, with both technic and imagination, sensitive to the atmosphere of the opera, and last night the most faithful and illusive figure upon the stage in his expression of it.

For this music of noble declamation his voice is entirely adequate, and he is well versed in its use. His diction and appreciation of dramatic accent and tonal color are among the most pleasurable memories of the evening. As an actor, he is finely fitted by nature, in stature and physique, for the part. His judgment and instinct in the heightened moments of stress and tragedy were unerring. Altogether, he gave one of the most impressive dramatic portrayals which have been witnessed at this opera house.—Boston Globe, January 11, 1912.

Mr. Marcoux's Golaud was a finely human impersonation that justified the high reputation that he enjoys as a singing actor in Paris, London and Brussels and that makes him a striking recruit to the Boston company. It was impressive in physical aspect—the weight without the bulk of middle age. The outward semblance suggested the power of the passions that were within, the struggles with them that wrenched Golaud's spirit. In his diction Mr. Marcoux declaimed his phrases with a clearness that made them easily comprehensible, while he colored them vividly with the gusty or the haunting moods, the endless spiritual conflict of Golaud. This Golaud was no base spy upon Melisande, suspecting, prying, insinuating. He was a man torn by his doubts, wrestling with his wilder and fiercer impulses, tossed by a fate that overmatched him. A human, a tragic impersonation for which memory goes back to Forbes-Robertson's—in the play—to find its fellow. Mr. Marcoux's human Golaud, the scene in which the father persuades the boy to watch Melisande and Pelleas toying and dreaming, bit with tragic irony. Mr. Marcoux's Golaud pervaded the stage in all the scenes in which he was concerned.—Boston Evening Transcript, January 11, 1912.

Mr. Marcoux, who, on this occasion, made his first appearance in America, and whose impersonation was the predominating feature of the evening. Mr. Marcoux's Golaud ranks among the greatest operatic impersonations which have been witnessed in this city, and had the performance been remarkable for nothing but his appearance it would have been a memorable event.

Mr. Marcoux is fortunate, both in his stature and in his voice, a voice of splendid quality, and rare capacity for the expression of emotion. There are few more intelligent singers on the stage, few, indeed, who could have so grasped every subtlety of the text and the vocal passages. His impersonation was developed in sure and

fine strokes, from the moment that he appeared, groping to find his way in the dark forest, to the moment when he sank down at the last, his head in his hands, in unutterable sorrow. Not before, in this city, has Golaud been such a living being, never so remarkably suggested, in every line of his powerful figure, force, heroic virtues and heroic misapprehension.

As the drama progressed, every scene in which Mr. Marcoux took part became more gripping, more tremendous and irresistible in its tread toward the final tragedy. Especially was this so in the scene with Little Yniold, one of the strongest of all the scenes, as they were performed last night.

In the scene with Arkel and Melisande, Mr. Marcoux's appearance was unforgettable with its roughness, its great virility and reserve power.

And in the last scene it was not the fated Melisande, pursuing her appointed way into the darkness from which she had come, nor the wise old king, who knew well that it was not with those in the room that the solving of the riddle lay, but with the tremendous, shaking figure of the man who had slain inevitably and stood stricken before what was for him the end of all things. It is good to know that Mr. Marcoux will appear in other parts in Boston before he returns to Europe. After the second act there were shouts for him.—Boston Post, January 11, 1912.

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#### Eleanor de Cisneros Rejoins Chicago Opera.

After a twenty-eight days' voyage from Sydney, Australia, Eleanor de Cisneros, contralto of the Chicago-Philadelphia Opera Company, rejoined the company at Chicago on January 14, singing, without rehearsal, the part of Ortrud in "Lohengrin," and winning enormous success, as



Photo by Matsene, Chicago.  
ELEANOR DE CISNEROS.

will be seen from the press criticisms reproduced below. It was intended to have Madame de Cisneros sing this role in every performance of the opera, but, inasmuch as she did not arrive in time for the first three performances, another singer had to be substituted. This gifted artist has been appearing in Australia with the Melba Grand Opera Company, everywhere meeting with success. Among her achievements have been nineteen performances of Carmen and twenty-two performances of Delilah. Her next role

will be that of Brangäne in "Tristan und Isolde," which will have its first Chicago performance in the near future:

Her reading of the difficult scene in the second act had to recommend it a clean cut German diction and an abundance of dramatic interest.

The voice is rare among contraltos, because of its brilliant timbre and the exceptional ease with which the tones of the upper register are produced, and these qualities impart to the Ortrud music a color not frequently encountered, but none the less appropriate.—Chicago Daily Tribune, January 16, 1912.

Fresh from a tour embracing Australia and the neighboring islands, Madame de Cisneros returned to Chicago with enthusiasm, and her singing of this role was characterized by authority and with keen musical appreciation. She has the presence for this dramatic role and sang with power and vocal finish, her diction being particularly praiseworthy.—Chicago Examiner, January 16, 1912.

Madame de Cisneros is a strikingly handsome woman, and she made by far the most stately, majestic Ortrud of any of the incumbents of the role this season. Her voice has a decided dramatic color, and she was very successful in lending a thrill of intensity to the music. It was a very good performance in conception and in detail. Except for her role, the cast was unchanged from previous performances.—Chicago Daily Journal, January 16, 1912.

She had the dominant note in her conception, with the range to cope with those high notes which make such taxing demands on most contraltos. Ortrud is really a mezzo-soprano role, but Madame de Cisneros has an unusual high range for so heavy a voice, and gave the upper tones with great brilliancy.—Chicago Evening Post, January 16, 1912.

#### Recital at Pennsylvania College for Women.

The following recent student program at the Pennsylvania College for Women brought before the public some very promising pupils of Elise Graziani and T. Carl Whitmer:

Romance	.....Sibelius
Nocturne in F sharp	.....Chopin
Calla Stahlmann	.....
Largo	.....Handel
Virginia Morris	.....
Aria from Madame Butterfly	.....Puccini
Jessie Palmer	.....
In Autumn	.....MacDowell
Gigue	.....Bach-MacDowell
Polichinelle	.....Rachmaninoff
Elizabeth Crowe	.....
Waltz Song	.....Strauss
Betty Orr, Williams, Louise Orr, Norris, Jordan, Maier	.....
Nocturne in F	.....Schumann
Humoreske	.....Homer
Moment Musical	.....Schubert
Dance of the Gnomes	.....Liszt
Miss Homer	.....
Ashes of Roses	.....Salter
April	.....Harris
Louise Orr	.....
Romanza and aria (Der Freischütz)	.....Weber
Ethel Williams	.....
Organ—	.....
Vision	.....Rheinberger
Golden Wedding	.....Gabriel-Marie
Helen Stuckliger	.....
Were My Songs With Wings Provided	.....Hahn
The Nightingale	.....Salter
Helen Grooms	.....
Humoreske	.....Mildred Weston
Bird Song	.....Mildred Weston
Rose Leaves	.....Mildred Weston
A Funny Little Dance	.....Mildred Weston
Etude in C sharp minor	.....Chopin
Scherzo	.....Martucci
Mildred Weston	.....
Fairy Song	.....Schindler
Rose Rhyme	.....Salter
Miss Palmer	.....

As a teacher of singing Madame Graziani has brought about splendid results, as shown by her pupils at this recital. Jessie Palmer proved herself an artist, notwithstanding her youthfulness. Endowed with a very pretty soprano voice and good stage presence, she received considerable applause. She sang the aria from "Madame Butterfly," and "Rose Rhyme," by Salter, in a most commendable manner. Ethel Williams, who has had but one year's study under Madame Graziani, shows great future possibilities. She has a soprano voice of great sweetness and her interpretation of the romanza and aria by Weber showed study and careful training. Helen Grooms also showed splendid training and sang with fine control. Her voice is of a lyric quality and with application and study should command attention. Of the instrumental soloists, Elizabeth Crowe and Calla Stahlmann gave excellent interpretations. Mildred Weston played a group of original compositions as well as an etude by Chopin and scherzo by Martucci. The program was well arranged throughout and reflected great credit on the work of Madame Graziani and Mr. Whitmer.

#### A New Title for Leon Rains.

The Duke of Anhalt has just conferred the title of "Professor" on the basso of the Dresden Opera, Leon Rains. Mr. Rains will return to his native land in January, 1913, to make an extended concert tour under the management of the Concert Direction M. H. Hanson.

# LONDON

HAREWOOD HOUSE, Hanover Square W., }  
LONDON, Engand, January 10, 1912.

At the London Opera House the first performance of Massenet's "Le Jongleur de Notre Dame" was given January 10. It was beautifully staged, like all the Hammerstein productions, but it was badly sung. When the principals were not off key more than the chorus, then it was vice versa, and in the ensemble, and markedly so in the male chorus in the second act, all were at sixes and sevens as to tonality. The role of the Jongleur was taken by Victoria Fer, whose slight figure and essentially feminine voice timbre offered rather an incongruous contrast to her lusty lunged brother monks! Her voice was wholly too fragile in support of the part. She was not at all a convincing boy. On the import of the opera, aesthetically, ethically and musically, columns might be written. In fact, one may freely say that columns have been written on all that is implied in its libretto and of its translation into musical sound, and especially of the Massenet particular genre of semi-religious music. However, Olympic has its miracle play and the London Opera House its "Jongleur de Notre Dame," and London town supports them both. The complete cast was as follows:

Jean, the Juggler.....Victoria Fer  
Boniface, the Abbey Cook.....Georges Chadal  
The Prior.....Francis Combe  
The Monk Poet.....Georges Regis  
The Monk Painter.....Enzo Bozano  
The Monk Sculptor.....Jean Berkin  
The Monk Musician.....Arthur Phillips  
A Monk.....M. P. Verheyden  
Conductor, Luigi Cherubini.

The Solly String Quartet announces a concert for January 20, when two compositions by Vincent d'Indy will be played—the quartet in E major, op. 45, for two violins, viola and cello, and the quartet in A, op. 7, for piano, violin, viola, and cello. Another interesting feature of the program is a group of "Four American Indian Songs," by Charles Wakefield Cadman, which comprise "From the Land of the Sky-Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," and "The Moon Drops Low." These are to be sung by Marguerite Le Mans. The quartet, the personnel of which is Harriet Solly, first violin; Olive Bell, second violin; Bertha Tressler, viola, and Margaret Izard, cellist, will be assisted by Antoinette Veluard, pianist, Eleanor Davis, accompanist, and Miss Le Mans.

Theodore Byard will sing the following Schumann songs at the fifth of the Thursday 12 o'clock concerts at Aeolian Hall, January 18: "Die Löwenbraut," "Stille Liebe," "Lust der Sturmnacht," "Wer machte dich so krank?"

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"Marienwürmchen," and "Provenzalisches Lied." Mathilde Verne and the London String Quartet are also to contribute interesting numbers. Mr. Byard is at present filling a number of important engagements on the Continent.

Ernest Van Dyck, the famous Belgian tenor, who has made numerous appearances at Covent Garden and at most of the principal provincial towns in England, has just completed an extended tour through Austria-Hungary and Roumania. While visiting Bucharest, he sang at a special concert at the Court, and at its conclusion



ST. PAUL'S CATHEDRAL

King Carol, as a mark of his great appreciation of Van Dyck's talent, conferred upon him the title of Commander of the Order of the Crown.

Sir Edward Elgar now is at work on a new composition for contralto solo, chorus and orchestra, the text of which is a poem by the late Arthur O'Shaughnessy.

Thomas Beecham and the Beecham Symphony Orchestra are giving an interesting series of Sunday afternoon concerts at the Palladium during the month of January. At the concluding concert, January 28, Joseph Holbrooke will play his new concerto for piano and orchestra.

Reinhold von Warlich left for America on board the Olympic, January 10, to fulfil a number of engagements booked for him in the United States by M. H. Hanson.

Among the new English compositions to be brought out at the Holbrooke series of chamber music concerts, to be

given January 25, February 22 and March 25, at Steinway Hall, are the following listed works:

New songs .....	Elgar
Songs and new trio (piano, violin and cello).....	O'Neill
Fantaisie (viola and piano).....	Dale
New songs (op. 22).....	Alfred Hale
New songs .....	Edward Agate
New songs .....	A. Ashton
New cello work .....	Jervis Read
Trio .....	Dunhill
New songs .....	Delius
Songs of the Gael.....	Bainton
Chinese songs .....	Bantock
Sextet No. 2.....	Holbrooke
Sextet No. 3.....	Holbrooke
Adagio and rondo (new) (clarinet and piano).....	Holbrooke
Miniature Suite (new) (wind instruments).....	Holbrooke
Serenade (for thirteen instruments, op. 13).....	Strauss

Richard Buhlig's first recital in his series of three was given over entirely to the interpretation of four Beethoven sonatas: the opus 2, No. 2, A major; the fantasia; the opus 53, C major, and the opus 111. It must be truly said that the young artist gave brilliant and masterly readings of these four sonatas. His tone is always musical and his understanding of Beethoven is in that of the strongly austere, but never dry or pedantic mood. His readings of the above works were conceived in the purely classic mould and delivered with a fine feeling for all that that implies.

Leonard Borwick, who has just returned from his successful American and Australasian tour, announces his first London concert of this season at Queen's Hall, February 6, when he will play the following program:

Organ fugue in G minor.....	Bach
(Arranged for piano by L. Borwick.)	
Les barricades mystérieuses .....	Couperin
Gigue in B flat minor.....	Graun
Rhapsody in B minor, op. 79, No. 1.....	Brahms
Sonata in C minor, op. 111.....	Beethoven
Impromptu in F sharp, op. 36.....	Chopin
Prelude in D minor, op. 28, No. 24.....	Chopin
Nocturne in G, op. 37, No. 2.....	Chopin
Etude in E minor, op. 25, No. 5.....	Chopin
Ballade in A flat, op. 47.....	Chopin
Thème varié, op. 16, No. 3.....	Paderewski
Reflets dans l'eau .....	Debussy
Etude de concert in G flat, op. 24, No. 1.....	Moszkowski

The Quinlan Opera Company will arrive in Capetown, South Africa, in February, after which they will leave for Australia, and then re-embark for England. Among the new works added to his repertory, Thomas Quinlan has obtained Charpentier's "Louise" and Moussorgski's "Boris Godounow," which he will produce in the provinces next October and November.

EVELYN KAESMANN.

### Bauer-Zimbalist Recitals.

Before the season closes it is possible that New Yorkers will hear a series of joint recitals by Harold Bauer and Efreim Zimbalist. Sonatas will be a feature of these concerts, and both the pianist and violinist will play a group of solos. Loudon Charlton, manager for Mr. Bauer, and the Quinlan Agency, manager for Zimbalist, are to complete the arrangements for these concerts and then the dates will be announced.

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## SOME PHILHARMONIC CONCERTS.

Last week's Philharmonic concerts at Carnegie Hall, New York, were two in number, Thursday evening and Friday afternoon, January 18 and 19, while this week opened with another Philharmonic seance, on Sunday afternoon, January 21.

The Thursday and Friday program was cast quite in the Mahler spirit, for it specialized in its first half in eighteenth century composers, and closed with three Wagner numbers, a procedure which has no real musical significance, and makes for stylistic confusion in the mind and the ear of the listener. Haydn's C minor symphony (B. and H. No. 9), Bach's C major concerto for two clavier and strings, Mozart's overture to "Abduction from the Seraglio," and Wagner's "Flying Dutchman" overture, "Siegfried Idyl" and "Kaisermarsch" did not constitute a scheme likely to arouse frenetic enthusiasm. Well selected variety is the spice of concert programs as of life in general. THE MUSICAL COURIER always has held and expressed the opinion that the ideal symphony program should be made up of an overture, old or new, a classical symphony, and a modern composition, either symphonic or consisting of a work for soloist and orchestra. Such a list as that offered by the Philharmonic is merely eccentric and serves no useful musical purpose.

Haydn was led by Josef Stransky with much more rhythmic firmness than he has displayed heretofore, and he revealed appreciation of the symphony's harmonic jollity and melodic sparkle. Here and there were touches too sensuous in tone and too full of stress in dynamics to be in the spirit of impeccable Haydn interpretation, but the performance as a whole left little room for any criticism except that of the professional faultfinder. It struck the present reviewer that it is a good idea to "cut" some of the Haydn and Mozart symphonies which seem too long owing to repetitions. Of course, the purists will heave their chests and roll their eyes at this mere suggestion, but sober reflection might convince them that if Wagner be denuded of material which the listener is not allowed to hear at all, it is not such a heinous crime to leave out the Haydn and Mozart da capos which simply repeat in literal detail matter already made familiar to the auditor in single statement.

Bach's concertos for clavier were written to be played on the clavier and not on the modern grand piano, a transposition which is not good either for the works or for their players. Gustav Mahler felt this when he used to perform Bach at our Philharmonic concerts on an instrument specially constructed to reproduce the old-fashioned tone quality of the clavier. August Fraemcke and Paolo Gallico were the players last week and they did not constitute an ideal ensemble, for only the former grasped the true spirit of the music and lent to it the necessary dignity, breadth, purity of touch, and incisiveness of rhythm. He completely overshadowed his partner artistically, and made the latter's interpretation sound school-boyish and his interpretation take on the semblance of a lesson nervously performed before a teacher. The string accompaniment under Stransky was miles from perfection, and impressed one as showing the results of lack of sufficient rehearsal.

Mozart's "Abduction" overture is not of that master's best symphonic works, and its slight musical interest probably accounted for the fact that Ferruccio Busoni saw fit to tack a coda onto the work in order to give it sufficient breadth and finish for concert performance. While Busoni did his share reverently and in good imitation of the Mozart manner, the "Abduction" overture is too slight a thing to warrant the labor expended in the attempt to give it new life, and another long slumber appears likely to be its fate so far as our local concert halls are concerned.

The Wagner numbers had plenty of life and color in the Stransky reading and suggested the thought that the Philharmonic leader would make a far better conductor of German opera at the Metropolitan than the flagellating Alfred Hertz. As one of the baton chiefs at the Hamburg Opera, Stransky established a fine reputation for his versions of "Meistersinger" and "Tristan und Isolde."

At the Sunday concert, the piece de resistance was intended to be the symphony discovered recently at Jena University by Prof. Fritz Stein and imputed by him to Beethoven. Under the title of "Jena" symphony the work has been played at many European concerts, and scholars wrote many pages of argument pro and con regarding the authenticity of the composition.

Last Sunday's hearing does not justify any particular excitement about the "Jena" symphony. If it is by Beethoven, the world has lost nothing through neglecting the opus for so long. It shows the Haydn and Mozart ear-

marks in every measure, and reveals none of the gigantic talent which appears in the official nine symphonies by the Bonn Titan. Professor Stein did not help Beethoven when he lifted this musty and mildewed "sinfonische," as the Germans might call it, from the protecting Jena archives. It should be sent back there.

Siegfried Wagner's "Bruder Lustig" overture is a pleasant piece of musical writing, fluent, skillful in orchestration and rollicking in spirit. Weber's "Freischütz" overture was marred by uncertain woodwind attacks and by decided perfunctoriness in the general character of the reading, but Tchaikowsky's "1812" had plenty of vim and snap, and gave the groundlings a fine chance for exercising their feet and hands.

Harold Bauer furnished the real artistic sensation of the afternoon with his inspired playing of the Schumann piano concerto. It has become the fashion of late to shrug one's shoulders at this work and to remark that it has paled and faded. Any such assertion was put to shame by Bauer's superb rendering, who revealed the fact that whenever the Schumann concerto has sounded uninteresting, the fault must have been that of the player, for in the way the moody pages were sounded by Bauer they sparkled and scintillated vitally in the gay episodes, and furnished an intensely moving appeal in the poetical portions of the first and second movements. Bauer evidently loves the concerto and he made his hearers love it, too. His touch was velvet, his scales and arpeggios shimmered like streams of clearest crystal, and the combination of romantic charm and refined ardor which he imparted to the lovely measures served to give the finishing touch of greatness to Bauer's pianistic art. In the cadenza, in the tender and lovely intermezzo, and in the rippling finale, the player's listeners seemed to be held in particular thrall, and audible murmurs of "bravo" almost made one fancy one's self in at a Paris concert hall, where enthusiastic hearers shout their praise with impunity during the very performance itself. Bauer was extended royal honors by the pleased audience, and in truth he deserved them, for he has returned to us this year as a king of the piano, endowed with all the rare artistic virtues that fit him to hold such a high place with right and distinction.

### Gottfried Galston Coming.

Gottfried Galston, the Munich pianist, is among the artists whose eyes are turned toward America, which he



GOTTFRIED GALSTON.

will see next season. For the past ten years, Mr. Galston has held a preeminent position in the musical life of Europe. In Germany he is regarded a virtuoso of the first rank and after his appearances in London and Paris the artist had added greatly to his laurels and fame. His annual tour of Russia earned for him an independent fortune and, more than that, the Czar created him an honorary professor of the St. Petersburg Conservatory of Music. Mr. Galston's programs have astonished the musicians in every country where he has played.

### SAN FRANCISCO MUSIC.

SAN FRANCISCO, CAL., JANUARY 16, 1912.

The first concert of the Beel Quartet, given in the Colonial ballroom of the St. Francis Hotel, on January 7, was a success in every sense of the word. It was well patronized and the playing of the four artists was remarkable for ensemble and for inspired interpretation. The program consisted of the C minor quartet of Mozart, Tchaikowsky's andante cantabile, the scherzo of César Franck, and Schumann's A major quartet. The next concert will be given on January 21.

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An excellent vocal and piano recital was given by Mr. and Mrs. Pierre Douillet on January 4, at Century Club Hall. It was well attended and the applause was spontaneous. The program was as follows:

Toccata and fugue, D minor (arranged by Tausig).....	Bach
Le Bavolet Flottant.....	Couperin
Sonata, F minor.....	Scarlatti
Nocturne, F sharp.....	Chopin
Etude, G flat (Butterfly).....	Chopin
Mazurka, C sharp minor.....	Chopin
Andante and polonaise, E flat.....	Chopin
Pierre Douillet.	
Air from Il Guarany.....	Gomez
Natalia Douillet.	
Mrs. William Henry Banks at the piano.	
Gavotte à l'Antique.....	Douillet
Reverie.....	Douillet
Serenade.....	Douillet
Spinning Song.....	Douillet
Invitation to the Dance (arranged by Tau).....	Weber

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The Minetti Quartet, now in its twentieth season, will give a concert in Kohler & Chase Hall, on January 25. They will play the quartet in C major by Mozart, the quartet, op. 18, No. 1, of Beethoven, and a trio for two violins and viola by Tanciewicz.

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Henry W. Savage is giving a production of "The Girl of the Golden West," in English, at the Cort Theater, this week.

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De Pachmann will be in this city during the last of this month and the first week of February. His visit is exciting a great deal of interest among local pianists. He will play the Chopin concerto in E minor, on February 2, with the San Francisco Orchestra.

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The choir of Temple Emanu-El gave an excellent rendition of Handel's oratorio, "Judas Maccabaeus," on December 22, this being its first presentation in San Francisco.

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The second symphony concert by the San Francisco Symphony Orchestra drew a crowded house. The program contained the recently discovered Beethoven symphony and the Moszkowski suite in F. The second "Pop" concert was given on January 14. The third symphony concert comes on January 19. A movement is on foot to get enough more subscribers to make the orchestra permanent, five hundred being deemed the number sufficient. It is an effort that all music lovers will be most anxious to see succeed.

EVA NAVONE PROVOST.

### Mrs. Royall's Musicales

Mrs. C. Howard Royall, presented a number of her advanced pupils at her musicale, Wednesday afternoon of last week, in the Royall residence studio, 210 West Fifty-seventh street. Mrs. Henry E. Coe sang "Roses d'hiver," by Fontenailles, and "Le Miroir," by Ferrari. Barbara Coit followed, singing "Le Neige," by Bemberg, and "Ma Charmante Marguerite" (old French). Mabel Wedge, the next singer, gave two songs in English—"Heart of Mine," by Clough-Leigher, and "The Secret," by Kuster. Sonya Niedvedev, a gifted young Russian girl, was heard in a group of four songs, beginning with "Amarilli," by Caccini, and ending with Grieg's "Solvejg's Song"; the other songs in the group were "Dearest," by Homer, and "Der Tod und das Mädchen," by Schubert.

Josephine McCullough, one of Mrs. Royall's very gifted professional pupils, revealed the beauties of her rich dramatic voice in her rendition of "Vissi d'Arte," from "Tosca" (Puccini), and the stirring Santuzza aria from "Cavalleria Rusticana" (Mascagni). Miss McCullough also sang two lovely French songs—"Hymn to the Sun," by Georges, and "J'ai pleuré en rêve," by Hue. Elizabeth Wallace sang "Donnez-vous," by Wekerlin; the entr'acte aria from "Tosca"; "Will o' the Wisp," by Spross, and "Bonjour, Susanne," by Massenet. Marjorie Edmondson, who possesses a sweet, flexible soprano voice, sang the "Doll's Song," from "Les Contes d'Hoffmann," by Offenbach.

The singing in this studio is remarkable for pure tone emission and elegance of style. Many of Mrs. Royall's pupils are society women, but their singing indicates that they study seriously. There are several Royall pupils who are about to make their concert debuts and two of them are ready for grand opera.

## Katharine Goodson and Kneisel's Quartet.

Why has César Franck been so long gaining recognition from the musical world? That is a problem which must puzzle the mind of every thinking musician whenever he hears a work of Franck adequately performed. The reason is, in all probability, that this great Franco-Belgian composer remains so long on the mountain top that ordinary mortals pant for breath in the rarefied air. He never comes into the market place to amuse his spectators. He has none of the unbuttoned jollity of Falstaff or the quips of a light Mercutio. He dwells amid his Alpine solitudes, like Manfred, with the spirits of the Jungfrau. Like Manfred, he can say: "My power was purchased by no compact with thy crew, but by superior science, penance, daring, and length of watching, strength of mind, and skill in knowledge of our forefathers. . . . I stand upon my strength."

Unfortunately for César Franck, however, he was of a very retiring, modest, unassuming disposition, and was content to work at his art and neglect those little amenities of social intercourse by means of which many a man of lesser merit wins an early popularity. It is natural to conclude that the man who shuns society and keeps out of the limelight is one who lacks the social instinct and the assertiveness of the actor. He soars to the heights and dives to the depths for us, but he will not sit down at table with us and gossip.

The F minor quintet which Katharine Goodson and Kneisel's Quartet performed in the concert hall of the Astor Hotel, New York, last Tuesday evening, January 16, reveals César Franck in the depths, so to speak. The work is sombre, shaded, brooding, and moody. It could easily be cold and dull. But when Katharine Goodson brought her mellow tones and glowing sympathy into the musical landscape it seemed as if the frosty night had melted into leafy June. The piano sobbed and sighed, caressed and pleaded, but never stormed or scolded. The wiry instrument of iron and felt was metamorphosed by the imaginative artist at the keyboard into a giant harp swept by the winds of Æolus. And Katharine Goodson was right, as she always is, in subjecting herself to the genius of the composer she interprets. She has amply demonstrated her masculine power and inimitable feminine charm on other occasions. Last Tuesday night she laid aside all the trappings of the brilliant and compelling virtuosa, and revealed alone the poetry of her nature.

The playing of Kneisel's Quartet is too well known to require much comment. It never deteriorates and never improves—the same yesterday, today, and forever. To say that these artists play badly would, of course, be as

absurd as untrue. Kneisel's Quartet claims to be one of the great quartets of the world. It must, therefore, be judged by the highest standard. But when measured by the highest standard there are a number of serious shortcomings to be found in it. The tone is often dry. Many loud passages are tubby from holding the fingers too loose and bearing down too hard on the bows. Any string player will understand that criticism. Nor is the intonation of these players beyond reproach. A chord out of tune on a string quartet is no better than a chord on a piano that is out of tune.

Lastly, the incessant vibrato becomes wearisome. There was not one steady, firmly held chord during the evening. Even a dead level chord on an organ is preferable to an abuse of the tremolo stop. The same remark applies to a quartet.

Kneisel's Quartet, nevertheless, gave a rendering of Schumann's A major quartet that offered many enjoyable moments. He would indeed be a captious critic who could not find much that was delightful in this performance of Schumann's lovely tone poem.

The concert began with a new quartet which received its baptism of fire on this occasion. It was from the pen of David Stanley Smith, who was compelled to appear before his audience to acknowledge the applause. Nor was the applause undeserved. For David Stanley Smith has written a spirited and well constructed work which reflects much credit on the young American school of composers. It would be as well, however, for this capable composer to turn his back on the "thee and thou" of the old masters and range himself among the moderns. Those suspensions of the ninth to eighth, and suggestions of fugato are somewhat out of place amid so much that is modern in his work. He knows his Bach, his Beethoven, and perchance, his Rheinberger. It would do him no harm to study the Ravel quartet, which the Flonzaley Quartet played recently. His technic warrants it.

### Bissell Conservatory Opens Auspiciously.

The fall term of the Bissell Conservatory of Music, at Pittsburgh, was ushered in with a musicale on Saturday afternoon, September 16, and with such success as to augur most auspiciously for an unprecedented season. Chartered under the laws of Pennsylvania, this conservatory aims at developing a love for music in all branches and caters to students with a serious and earnest desire to become proficient in the art. The Bissell Conservatory offers complete courses under competent instructors who

adhere to the best methods. It is situated in an ideal location, with pleasant rooms and homelike appearance.

The director, Marie H. Sprague, is eminently fitted for the position and work entrusted to her. With a natural love of music, thorough training and large experience, she has been able to surround the students with exceptional opportunities. She has been Professor Bissell's principal assistant for years. Her specialties are piano and voice, in which branches she is regarded as one of the foremost instructors in America.

### NORTHERN PACIFIC COAST MUSIC.

VICTORIA, B. C., January 8, 1912.

Augusta Cottlow, the gifted and eminent pianist, will make her first appearance here at Alexandra Hall, on Saturday, February 3. This welcome announcement is given by George H. Suckling, and the subscription list is at Harmony Hall piano warerooms. Miss Cottlow's playing should be an inspiration to many a young and aspiring local pianist.

The University of California Glee Club gives a concert tonight at the Victoria Theater. This organization, numbering thirty members, has lately returned from a European tour.

Dr. and Mrs. Hermann Robertson, having returned from an extended sojourn in London and on the Continent, are once again established in their hospitable Fort street apartment. Mrs. Robertson's rare pianistic ability places her in a prominent place among the musicians of British Columbia, while to the Ladies' Musical Club she has given valued assistance as president and later convener of the program committee. The doctor's beautiful voice and sympathetic interpretations also claim due praise, though his chosen profession of physician and surgeon leaves too little time for music's pathways.

Easterners who have come West read with special interest and pride THE MUSICAL COURIER'S announcements in reference to Margaret Huston, soprano, formerly of Toronto, Canada.

Mr. and Mrs. Marmaduke Reynard, well and favorably known in Victoria's artistic circles, have left here for a year's study in Paris. Mr. Reynard will devote his time to painting, while his gifted wife will take up a course in singing and tone placing.

Mr. Dyke, prominent in the musical life of Vancouver, paid Victoria a visit last week and was a guest at the Empress ball.

Mrs. T. D. Fawcett, formerly of Seattle, left on December 28 for a visit to California. Mrs. Fawcett, who is accompanied by her young son, is an accomplished pianist.

Reformation should be made in reference to some of the so called musical performances heard at many a moving picture show on this coast. Pianos often are chastised unmercifully, while organs with pedals too frequently seem to be in the care of novices. A story is told of a young lady in Seattle who lately attempted to learn the pipe organ in half a week, in order that she might secure a certain position in a theater at \$40 a week! Laws which have to do with the nature of theatrical performances surely might well control the musical portion of the programs. If, from an artistic point of view, the pictures were as wretched as much of the music that is heard, these theaters would not be so well patronized. At hotels, such as the Seattle, in Seattle, and the Empress, in Victoria, free music is often of a higher order than at places where one must pay tribute at the box office in order to enter.

MAY HAMILTON.

### Caroline Hudson-Alexander in 'The Messiah.'

Caroline Hudson-Alexander, the well known New York soprano, achieved a triumph in a performance of "The Messiah" with the Mozart Club of Pittsburgh, on December 28. The press commented thus:

Mrs. Alexander's voice is admirably adapted to the soprano role in this oratorio and the manner in which she sang her solos showed a good understanding of the composer's intuition.—Pittsburgh Post, December 29, 1911.

Mrs. Alexander repeated her triumph of last year. She sings with intelligence and appreciates the possibilities of her part.—Pittsburgh Gazette-Times, December 29, 1911.

Mrs. Alexander has sung here quite often and is very popular. Her singing last evening was up to the high standard which she has always maintained and was much enjoyed.—Pittsburgh Dispatch, December 29, 1911.



FRANKLIN HOLDING.  
The new violinist.



## BACHAUS CREATES TREMENDOUS FURORE.

A month ago, Wilhelm Bachaus was a mere name to the majority of musical New Yorkers. In view of his extraordinary fame in Europe, his American debut was eagerly awaited, but at the same time there remained a lingering suspicion in some minds that the latest contestant for pianistic honors in the New World might fail in some things to measure up fully to the opinions of the European music critics, and musician Americans who had heard Bachaus abroad were sure that he would win approval at once, and, now, after three New York appearances, one with orchestra and two recitals, Bachaus has surpassed the most sanguine expectations. It would require the pen of a genius to tell exactly how Bachaus was received by the audience assembled for his second recital in Carnegie Hall, Saturday afternoon of last week. The enthusiasm amounted to a furore such as the New York public used to show in the palmy days of the young Paderewski. No wonder Bachaus was bewildered and almost exhausted by the din of his reception.

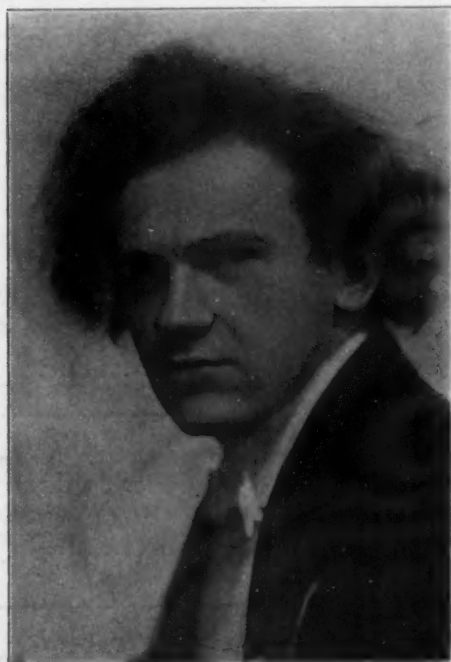
Nearly a half hour before the recital began the outer corridors of Carnegie Hall served as an index of what was to follow. The new pianist seemingly already has become a box office attraction, for a long line of men and women were buying tickets, and the faces of those

students. It was a noble, symmetrical presentation in which the flawless technic, clarity of phrasing, and blending of tone color afforded the listeners a clue to the powers of the artist. The glorious "Appassionata" of Beethoven was stirring from first to last, and strangely, too, the young giant at the piano recalled some of the youthful portraits of the immortal Ludwig. Bachaus' forehead and hands—those wonderful hands—are replicas of what the master's might have been when he was thirty. The opening theme of the second movement, as Bachaus played it last Saturday, was as eloquent as a sermon. Such music and such playing most convince the materialist that there is something higher than flesh and mundane things. The entire sonata was remarkable for classic beauty and that feeling which the Germans call "Innigkeit."

The Schumann "Carnival" brought the auditors back to earth, but it was an earth filled with entrancing sounds and pictures. No better illustrations of Bachaus' abilities could be asked than the manner in which he performed Beethoven's lofty sonata and Schumann's monumental jollification.

The Chopin numbers aroused delirium. Bachaus might have repeated nearly every one of the studies; as it was, he played only the one in octaves in G flat (the "Butterfly") a second time. After each piece on this last group the house waxed more excited, and no sooner had he finished the heroic polonaise in A flat when men and women by hundreds rushed from their seats toward the stage, while many occupants in the boxes and in the upper galleries cheered. The frantic crowds made no efforts to leave the hall until Bachaus satisfied the clamor by playing four encores. The first was MacDowell's "Concert Etude"; the second, the Richard Strauss "Serenade," in a lovely transcription by Bachaus himself; the third pleased the ladies—it was Chopin's nocturne in G major, op. 37, No. 2, and finally, when dragged back to the piano again, Bachaus' fingers danced over the keys in the Mendelssohn "Spinning Song."

While Bachaus played his encores, a troupe of men and women had gathered at the door leading back from the stage to the stairs at the foot of the green room. Fortunately for the shy and embarrassed pianist, Mr. Somlyo, of the Baldwin piano firm, was on hand to look after the comfort of the artist, and present him to a chosen few who were still under the spell of his poetical playing.



WILHELM BACHAUS.

who waited about for friends to join them were buoyant with the anticipation that usually precedes satisfying realization. No doubt the program had something to do with the excitement. Other pianists who are to play in the same hall this winter might, with profit to themselves and their audiences, study the Bachaus programs. The music lovers in this large town are thoroughly weary of experiments; they have had as much ancient music as they can digest, perhaps more, and as for the so called new school of the younger Frenchmen and Russians, an open revolt is imminent, since the public has learned that no one but two or three foreign music publishers are reaping any benefits by the output. The Bachaus programs bring to the musical world the masterpieces of the immortals, and beyond that, there is very little that appeals to American audiences which patronize piano recitals. The Bachaus program for last Saturday follows:

Italian Concerto.....	Bach
Sonata, op. 57, F minor (Appassionata).....	Beethoven
Carnival.....	Schumann
Ballade, op. 23, G minor.....	Chopin
Etudes—	
Op. 10, No. 1, C major.....	Chopin
No. 2, A minor (Chromatic).....	Chopin
No. 3, E major.....	Chopin
Op. 25, No. 5, E minor.....	Chopin
No. 6, G sharp minor (thirds).....	Chopin
No. 7, C sharp minor.....	Chopin
No. 8, D flat (sixths).....	Chopin
No. 9, G flat (octaves).....	Chopin
Op. 10, No. 5, G flat (black keys).....	Chopin
Polonaise, op. 53, A flat.....	Chopin

Bachaus' performance of Bach's "Italian" concerto (which was last played in New York by Busoni) was remarkable for those characteristics that are prized by the

### Helen Waldo Winning Laurels on Tour.

Helen Waldo, the inimitable interpreter of "Child Life in Song," is meeting with splendid success on her transcontinental tour. Below are some notices about two of her most recent engagements, attesting to the brilliant performance of Miss Waldo:

Despite the zero weather of Friday night a large and appreciative audience of music lovers greeted Miss Waldo at her first appearance before a Peoria audience in the Baptist Church.

Miss Waldo possesses a charm of personality which at once reaches out to her audience and claims them for her own. Her program, divided into three parts, was yet joined by a link of simple sincerity. In the first group were several old Scotch songs, one or two simple melodies and an Indian chant by Coleridge-Taylor. Dressed as an old fashioned little girl with golden curls bobbing about her pretty face, she was irresistible. The soft, mellow tones of her voice have found their mission in the singing of lullabies and crooning little ditty melodies.—Peoria Journal, January 6, 1912.

Helen Waldo gave a charming interpretation of child songs at the New Harper yesterday afternoon to the members of the Rock Island Musical Club, their children and friends. Every seat in the banquet hall was occupied and the program was beautiful from beginning to end. The program was divided into three parts, the first given by Miss Waldo in pretty afternoon gown, was songs of the heart and humor. The second part, child songs of today, was given by Miss Waldo dressed as a child today. She is a small, dainty woman and fitted the part to perfection. Her dress was a short, white one. She wore large pink bows in her hair and a pink sash, low heel slippers and looked altogether charming and childlike. Part number three, nursery rhymes of long ago, was given in the costume of seventy-five years ago with the s first curls, long lace mitts, pantlettes and white stockings. The transformation was wonderful, yet the spirit of childhood never changed. Each number was introduced with a few clever words explaining simply the numbers rendered. She has a wonderfully sweet contralto voice perfectly suited to the interpretation of child songs, and she is one of the most interesting artists in the concert field. Her musical training has been of the very highest order and she was known before she adopted her present form of work as a gifted oratorio and recital artist.—Rock Island Argus, December 30, 1911.

### American Institute Recital.

Piano and vocal pupils of the American Institute of Applied Music, Kate S. Chittenden, dean, united in a recital January 19, which attracted a large audience of interested listeners. Especially prominent was the playing of little Mabel Besthoff, who has clean touch and a cer-

tain neatness that is unusual. Elsie Lambe plays well, and indeed this may be said of all the participants, for at this institution no one is permitted to appear in public until he or she can play with certainty and style. Rose Hartley and Julia Belle James were the other pianists. The vocal soloists were Evelyn Jenks, Charles Brandenburg, and Gertrude Grant, the two men also uniting in a duet. These McCall Lanham pupils showed excellent training.

Following are the officers and trustees of the institution: John B. Calvert, D.D., president; Kate S. Chittenden, vice-president and dean of the faculty; Amy Hope Boville (Mrs. Robert G.), secretary; May I. Ditto, corresponding secretary and treasurer; David C. Link; Play W. Williamson; Williamson and Smith, counsel; Alice Snelling, assistant secretary.

### Beatrice La Palme Winning Fresh Laurels.

Beatrice La Palme, soprano of the Montreal Opera Company, continues to win praise from the press, as the following notices testify:

Beatrice La Palme gave still another astonishing display of her versatility and her splendid vocal art last night, when she appeared at the opera as Rosina in "Il Barbiere di Siviglia." Mlle. Rosina is a creature of bewitching charms, the incarnation of mischief, merriment and feminine graces. She trips through the opera in a gorgeous yellow silk dress, trimmed with black netting, as picturesque, as sparkling, as dainty a creature as one could imagine. She is vivacity personified. Her gestures are delightful in their clear significance; her vocal coloring of the florid music exceptional in its range and in its technical perfection.

She elected to sing the "Air du Mysol" in the singing lesson scene, and before she had finished it the audience was sitting upright in astonishment. Never since Calvé's superb rendering of



Photo by the Dover Street Studios, Ltd., London, W.  
BEATRICE LA PALME.

this beautiful melody at the Arena several years ago has any singer given it with such beauty of phrasing, such certainty of intonation, such gracefulness and ease.

Altogether her Rosina and last night's performance must go on record as a brilliant success.—Montreal Daily Star, January 12, 1912.

From the moment Juliette was led upon the stage by Capulet to be introduced to the members of his court, Madame La Palme's success was assured for the evening. Her first solo fairly captivated her audience, the students included. Her winning personality seemed to pervade every tone and every movement, and she sang exquisitely. The balcony scene with Sterlin in the second act was a marvelous bit of work on the part of both, and both solos and duet were beautifully rendered, calling forth the enthusiastic applause of the audience, that of the students finding vent in the college yell. At the close of the act Madame La Palme was presented with three bouquets, one of crimson rosebuds tied with the Laval colors.—Montreal Gazette, January 11, 1912.

Each appearance of Beatrice La Palme but serves to furnish additional and more striking proof, if any were necessary, of her splendid artistry, her fine sense of musical interpretation, and the genuine talent which, with her charming personality, blends in a combination wholly irresistible.

Madame La Palme brought a refreshing atmosphere to last evening's production of "Romeo and Juliet," making her first appearance of the season in the Shakespearian-Gounod setting, and added fresh laurels to her artistic crown. Her Juliet was something of sweet and charming girlishness in a happy first act; her balcony scene with Sterlin in the second act was bewitching in its graceful winsomeness, and in the concluding and more tragic developments she displayed a keen perception of histrionic values. Vocally, Madame La Palme left little to be desired. Her waltz song, rendered with an abandon and ease that charmed, won her on easy way to the hearts of the audience, a position which she more securely maintained as the opera progressed.—Montreal Herald, January 11, 1912.

# BOSTON

Phone 554 B. B.  
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BOSTON, MASS., January 20, 1912

The first of Miss Terry's concerts given at Fenway Court on the afternoon of January 15 enlisted as soloists Alice Nielsen, soprano, and George Proctor, pianist, in the following program:

Third and fourth movements from Sonata Eroica, op. 59.  
Edward MacDowell  
Chanson triste ..... Duparc  
Si mes vers avaient des ailes ..... Hahn  
Fileuse (from opera Gwendoline) ..... Chabrier  
Toccata ..... Debussy  
Une Tabatière à Musique (The Music Box) ..... Liadow  
Military March ..... Schubert-Tausig  
Du bist wie eine Blume ..... Schumann  
Volkliedchen ..... Schumann  
Solveigs Lied ..... Grieg  
Alice Nielsen and George Proctor.  
Cesare Clandestini at the piano.

As is the usual case when Miss Nielsen makes one of her far too rare appearances on the concert platform in this city, there was a large and discriminating audience, which showed unmistakable evidences of appreciation of her splendid vocal art. Gifted with a voice of naturally beautiful quality, an unusual amount of vocal skill and intelligence in handling it, and with a most charming and unaffected stage presence, it is small wonder that Miss Nielsen's reputation as a concert singer is fast approaching and even rivalling that of her operatic triumphs.

The most recent word received from Mrs. H. H. A. Beach reports her as leaving Munich, where she has been spending some little time, once more to resume her travels, this time with Italy as her ultimate goal.

The Boston Opera Company has increased its number of visits to some of the more prominent New England cities, and in addition will give performances at New Haven and Hartford, cities not previously included in its itinerary. Following are the dates: New Haven, January 18, "Aida"; February 1, "Traviata"; March 17, "Madama Butterfly"; Springfield, Mass., January 23, "Madama Butterfly"; March 7, "Haensel und Gretel." Portland, Me., January 25, "Lucia"; February 6, "La Bohème"; February 20, "Aida"; March 14, "Carmen." Hartford, March 12, "Traviata."

Grace Emmons, the gifted young pupil of Madame De Berg-Lofgren, who has a leading part in the new De Koven operetta, "The Wedding Trip," now playing in New York, sang for the New York Press Club on January 13, and achieved a brilliant and well deserved success.

The appended list of dates in addition to a long list recently printed tell their own story of the constantly in-

creasing popularity of Marie Sundelius, whose beautiful voice and charming manner win instant admiration wherever she appears: January 23, Gaul's "Holy City" and miscellaneous concert with Taunton Choral Union, Taunton, Mass. January 25, Catholic Union, Boston (return engagement this season). January 29, private musicale at the Beacon street home of Mrs. W. Scott-Fitz. February 2, miscellaneous concert, New Britain, Conn. February 5, private musicale at home of Mrs. Edward Burlingame Hill. February 12, concert with Strube Orchestra Club, Wellesley, Mass.

A "flying trip," indeed, was that made by R. E. Johnston, the well known New York manager, who arrived in Boston at 5:30 on the evening of Monday of this week and left on the midnight train for New York.

Evelyn Fletcher-Copp, who has just returned from a very successful New York trip, where she gave two lectures, one at the offices of the Matilda Ziegler Magazine for the Blind, on the application of her system for the blind, and the second at Public School No. 66 for the teachers, opened her winter class on January 18 with a large enrollment of students and teachers from all parts of this country as well as from the other side, where Mrs. Copp's system is well known and most highly spoken of.

At a recent entertainment given by the Watertown Women's Club, Paul Jones Farnum, one of the young pupils of the Faellen Pianoforte School, played the "Dance of the Gnomes," by Whelpley, and two "Humoresques" by Grieg, winning much praise for his musicianly rendering of these numbers. Miriam H. Perkins, also a Faellen student, was the accompanist in the dramatic part of the program.

A most delightfully unique idea and one which should prove of inestimable value to pupil and teacher alike, was carried to a successful conclusion on the afternoon of January 16, when Charles Anthony invited several of his pupils to play at his home before their fellow students and a few friends. Those who participated in this informal program were the Misses West, Sargent and Edmonds, and Messrs. Becker and Whitney. Following the musical program refreshments were served and a pleasant social hour enjoyed by all.

The second recital of Elena Gerhardt at Jordan Hall, January 18, brought many of her former audience to enjoy once again the delights of her perfect artistry, besides a large number of newcomers, who had their first taste of these pleasures. And once again Miss Gerhardt showed her fitness for the title of one of the greatest of "lieder"

singers in every meaning of the phrase. The following program, though in itself not quite as interesting as her former one, was yet made so by the rare art and skill of the singer:

Maedchen Schermet ..... Schumann  
In's Freie ..... Schumann  
Der Nussbaum ..... Schumann  
Die Kartenlegerin ..... Schumann  
Ich grolle nicht ..... Schumann  
Frühlingsnacht ..... Schumann  
Sechs Zigeunerlieder ..... Brahms  
Die drei Zigeuner ..... Liast  
Ueber allen Gipfeln ..... Liast  
Lied vom Winde ..... Wolf  
In dem Schatten meiner Locken ..... Wolf  
Gesang Weylas ..... Wolf  
Ständchen ..... Strauss  
Heimliche Aufforderung ..... Strauss  
Paula Hegner at the piano.

Josef Hofmann gave a well attended piano recital in Symphony Hall on Saturday afternoon, January 19.

Two members of the Boston Symphony Orchestra figured prominently in the thirteenth rehearsal and concert, January 19 and 20, Anton Witte, its distinguished concertmaster, as soloist, and Gustav Strube as composer of the B minor symphony, which formed the first number of the following program:

Symphony in B minor ..... Strube  
Concerto for violin and orchestra ..... Brahms  
Overture to Fidelio ..... Beethoven

Though Mr. Witte's great gifts and artistry are now well known in this city, his playing of the Brahms concerto came almost in the nature of a revelation such was the absolute beauty of its rendering. Intellectual and masterful as was his interpretation, the artist never for an instant lost sight of the fundamental principles of the violinistic art—that is, tonal beauty and grace of expression. Of every possible technical resource he is, of course, past master, so that the difficulties of whatever work he es-

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says are at once lost sight of by the hearer. All in all, a most memorable performance of a not over popular work, which earned for Mr. Witek a brilliant triumph and many recalls. Mr. Strube's symphony, played for the second time at these concerts, revealed new delights to the audience, which was most enthusiastic in its acknowledgment of Mr. Strube's genuine talent and high rank as one of our modern composers. **BLANCHE FREEDMAN.**

#### Gustave Huberdeau a Singer of Many Roles.

Gustave Huberdeau, the eminent French baritone of the Chicago-Philadelphia Opera Company, is an artist of great attainments achieved through an ability to sing many parts and to bring to all the highest artistic proficiency. Following are some of recent press notices:

The Figaro of Huberdeau was by all means the finest lyric-dramatic portrait, not even excepting his devil in "Griselidis" which he has offered here.—Philadelphia North American, November 5, 1911.

Huberdeau won deserved encomiums for his fine performance in the title role; his initial aria was splendidly sung.—Philadelphia Public Ledger, November 5, 1911.

Huberdeau was given a warm welcome when he made his appearance in the important role of Figaro. Huberdeau won new laurels by the really splendid way in which he rose to its possibilities and carried off its responsibilities. He is an actor of su-



Photograph by Matzene, Chicago.

HUBERDEAU AS PETER IN "QUO VADIS."

perior kind with a basso that is rich and big but with beautiful baritone quality. His Figaro was another triumph for him and a distinct credit to the company.—Philadelphia Star, November 6, 1911.

Figaro was presented with a surprising lightness of touch and a not surprising vocal adequacy by Huberdeau. He entered at once into the spirit of the character and sustained it with an unflinching efficiency.—Philadelphia Inquirer, November 8, 1911.

Huberdeau has never presented a role of equal importance before in Baltimore and it came, therefore, as a pleasant and agreeable surprise to observe what an admirable and resourceful Figaro he made. He used his voice with fine effect and gave much satisfaction.—Baltimore Sun, November 10, 1911.

Huberdeau had his first real opportunity to show a Baltimore audience the true qualities of his vocal equipment, and the result was a revelation. With a thoroughly adequate understanding of the part, he both sang and acted with fine effect.—Baltimore Star, November 10, 1911.

As Escamillo, Huberdeau is an improvement. He was given hearty recognition in the ever popular Toreador Song. His action is overflowing with life and good humor.—Philadelphia Item, November 14, 1911.

Huberdeau both carried his scenes dramatically, and his notes resonantly and smoothly, singing the test piece, the Toreador Song, with abandon.—Philadelphia Telegraph, November 14, 1911.

The Escamillo of Huberdeau is so much admired here that when he made his appearance last evening he was given a most cordial recognition, and his Toreador song was given with his usually good vocal and dramatic effect.—Philadelphia Press, November 14, 1911.

Huberdeau, as the old Hebrew, made a dignified and impressive picture, and the sonorous beauty of his voice fairly touched the heart.—Chicago Journal, November 23, 1911.

Huberdeau was the Figaro, and in its impersonation this baritone revealed himself as a superior artist. His voice was resonant and clear and he sang the music with every mark of thorough understanding. He was absolutely at home in his role, and he evidently enjoyed his characterization as much as did the audience. He made a hit with his rendition of the "Non piu andrai."—Chicago Examiner, November 26, 1911.

To begin with the title role, one must credit Huberdeau with a performance equally admirable in singing and acting. He portrayed the clever major domo, who is never without expedient, who is able to

turn all situations to his profit, who outwits even the Count Almaviva, with convincing humor, with lightness of touch and with such beautiful delivery of the vocal part that it was a delight.—Inter-Ocean, Chicago, November 26, 1911.

Huberdeau's Figaro reflected all the finished elegance of the music in its vocal aspects and emphasized dramatic values with many an effective touch of humor. The aria, "Non piu andrai," in the first act, was representative of his work throughout the evening and earned him the cordial approval of his hearers.—Chicago Tribune, November 26, 1911.

The first surprise was Huberdeau, as the omnipresent provoker and apologist, Figaro. His joker of merry pack had breadth and naturalness in its drawing, unctious in its action, and melody in its quick fire music.—Chicago Daily News, November 27, 1911.

Sparafucile was excellently presented by Huberdeau.—Chicago Record-Herald, December 1, 1911.

Huberdeau, as Sparafucile, was admirable.—Chicago Examiner, December 1, 1911.

Nilakantha, the Brahmin priest, was beautifully sung by Huberdeau. This singer has improved tremendously, and his finely sonorous bass, his perfect enunciation, and his fine vocalizing were employed to advantage. He has one of the gems of the opera to sing in the second act, "Lakme, ton doux regard se voile," and he rendered it with beautiful finish and expression and a richness of tone that his former opportunities had not revealed.—Chicago American, December 2, 1911.

Huberdeau carried off the lion's share of honors of the evening with his dignified enactment of the Brahmin and with his fine singing.—Chicago Examiner, December 7, 1911.

Huberdeau made an impressive Nilakantha, and fully shared the success of the star.—Chicago Daily Tribune, December 7, 1911.

Huberdeau disclosed, in the role of Nilakantha, the best work that has been heard from him. His address to Lakme in the second act was most movingly and beautifully sung.—Chicago Record-Herald, December 7, 1911.

Huberdeau was also singled out for his beautiful singing of the aria beginning "Lakme, thy soft looks," and he richly deserved his reception.—Inter-Ocean, Chicago, December 7, 1911.

Huberdeau made an impressive figure as the priest, playing the part with fine sense of the meaning, and singing with a beauty of tone that won instant recognition. We say all sorts of complimentary things about the taste of the public, but it is curious how they know at once when a fine thing has been done, and when they applauded Mr. Huberdeau they were right, for it was worthy of reward.—Chicago Evening Post, December 7, 1911.

It remained for Huberdeau, who had accomplished a beautiful creation the previous evening as the Brahmin priest, to assume the part of the prior, through versatility of action and rich resources of song, to make the part of the persuader at once winsome and masterly. The mellow, vibrant beauty of his splendidly proportioned voice is one of the new joys of this season.—Chicago Daily News, December 8, 1911.

Huberdeau was the Prior, with that dignity which is a part of him, and that mellow, refined tone that makes his singing always so satisfying.—Chicago Evening Post, December 8, 1911.

Huberdeau revealed a glorious bass voice in singing the lines assigned to an old Hebrew. His voice is a beautiful organ of a quality of richness and range seldom heard.—Milwaukee News, December 9, 1911.

Huberdeau repeated his profound impression as the Brahmin high priest, splendid in sonorous song, tense and dignified in every detail of dramatic delineation.—Chicago Daily News, December 15, 1911.

Huberdeau sang well and acted effectively as Mephistopheles.—Chicago Record-Herald, December 17, 1911.

Huberdeau, in the curious and Mephistophelean part of Miracle, was another important figure in the performance, and contributed vitally to its vocal glories.—Chicago Tribune, December 26, 1911.

#### Modern Troy Lauds Parlow.

The result of Kathleen Parlow's magical violin playing before the Chromatic Club, of Troy, N. Y., is reviewed in the following extracts from a criticism in the Troy Times, of January 19:

Kathleen Parlow was born in Canada, but there was no anti-reciprocity in the Chromatic Club's concert at Association Hall last evening. Perhaps it was because the importation was a finished product and not raw material. One auditor expressed wonder that such temperament could come from the dominion of "Our Lady of the Snows." Certainly there was no frost last night. If architecture is frozen music, the edifices that rose at the wandlike waving of Miss Parlow's violin bow must have been castles in the air, although in one number they were castles in Spain.

And still the wonder grew that one young girl could play that program through. First came Tartini's "Il Trillo del Diavolo." There is a proverb that he who sups with the devil must have a long spoon. Whoever plays the "Devil's Trill" must have long fingers. Miss Parlow's left hand seems able to compass any difficulty in music with the strength, agility and precision of those marvelous fingers, as if Atropos were picking the strings of fate instead of the strings of a violin. This difficult composition seemed as easy as breathing to the young Canadian, and it immediately revealed her extraordinary powers and showed the audience, not unaccustomed to the masters of the bow, that this almost unheralded performer was not far from the best and most mature in the electric quickness of her perception, the freedom of her bowing, the rapidity of transition, and what was most remarkable, the fullness and sustained power of the tone. It is pleasing to dwell on the thought of what the experience of years will add to a native equipment so unique in its completeness. It is doubtful that any violinist ever received before in a Chromatic recital so enthusiastic a demonstration of pleasure as greeted Miss Parlow

when she had finished the wonderful trill. The Spanish symphony by Lalo deepened the good impression. The allegro had the same fairylike ease of motion, the andante the noble purity of tone, and the finale the consummation of grace. The Bach chaconne, played without accompaniment, sounded like more instruments than one with its church-like dignity in harmonies, and the tone rivaled in depth that of the cello. Melody, and a beautiful melody too, captured the audience in Kreisler's Viennese caprice. The double stopping made the work of most violin players seem mechanical in comparison, and the audience by the challenge of every hand and glove compelled a repetition. The two Hungarian dances of Brahms, with the Joachim arrangement, were diverse in character, and were to each other excellent counters, the first giving the more quiet measures and the second being full of glee. The program was through, but the audience was not, and every chair in the hall was held down relentlessly until Miss Parlow and her violin showed how even in January the breezes of Canada could be transmuted into the "Zephyr" of Hubay, as in a previous encore the bird of the north had become the "Butterfly" of Drigo-Auer, the same Auer of St. Petersburg who taught Miss Parlow and Mischa Elman. The Chromatics are already talking about Miss Parlow for another year, reciprocity or no reciprocity.

#### Inga Orner, Soprano.

The Metropolitan Opera Company has among its artists again this season Inga Orner, the Norwegian soprano, a pupil of Grieg, Jean de Reszke and Mattino. Miss Orner has sung with success in Europe in coloratura parts such as Violetta, Gilda, Marguerite, etc., and has a repertory of some forty roles. She is in demand at social functions, having appeared at the royal palace in her native land, at



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INGA ORNER.

Mrs. Benjamin S. Guinness' London, Windsor and New York residences, at Mrs. James Burden's, Mrs. Henry S. Clews', Mrs. Payne Whitney's, Mrs. Cornelius Vanderbilt's, Mrs. Cottenet's and others.

She has been heard at the Metropolitan Opera House in "Die Walküre," "Haensel and Gretel," and as Siebel in "Faust," as well as at the Sunday evening concerts.

#### Burritt Reception Musicals.

William Nelson Burritt and Mrs. Burritt, with Mr. and Mrs. Louis Frank Castle, invited some guests to a song recital given by Elinor Castle, soprano, assisted by William J. Stone, tenor, at the handsome and unique Burritt Studios, January 19. Miss Castle sang songs by modern composers, smoothly, especially good because of unforced tone, with bright interpretation, so holding the attention. She is but eighteen years of age, and deserves special commendation for good work. Mr. Stone has a light tenor voice, and sings with musical feeling and style; he has heretofore been known as one of the Burritt Studio accompanists. In the last group, duets, sung by the two young artists, "Un message se Marie," were copied from an old French magazine found by Mr. Burritt in a public library, and proved highly interesting.

A large audience was in attendance, and the close attention given showed high appreciation and that culture which treats all musical offerings seriously.

**Tonkünstler Meeting.**

For the semi-monthly meeting, which the Tonkünstler held at Assembly Hall, 109 East Twenty-second street, New York, last evening (Tuesday), the members and their guests listened to the following program:

Trio for piano, flute and bassoon (G major, op. posth.)...Beethoven (Composed 1786.)  
Carl Bruchhausen (piano),  
Nicholas Laucella (flute), Adolph Weiss (bassoon).  
Variations for piano and violoncello (D major, op. 17). Mendelssohn  
August Arnold and William Ebner.

Songs for soprano—  
Liebeslied (Rueckert), op. 14.....Adele Lewing  
Ein Lied (Sergel), MS.....Adele Lewing  
Proposal (Bayard Taylor).....Adele Lewing  
Schoen Rohltraut (Moerike), op. 18.....Adele Lewing  
Adele Krueger, accompanied by the composer.  
Trio for piano, violin and violoncello (D minor)....Edmund Severn  
Mrs. Edmund Severn (piano),  
Edmund Severn (violin), William Ebner (violoncello).

**Schelling Admires American Audiences.**

"American audiences are the most sympathetic in the world," declares Ernest Schelling, who is now in Europe, where he has been concertizing for the past year. "Now that I am preparing to return to my own country," said the pianist yesterday, "I am just beginning to appreciate

how much I have missed being away. While I have received only the finest treatment at the hands of the English, German and French audiences for whom I have played, there is an inner desire to face an assemblage of American people.

"The growth of the musical appreciation in the United States and Canada during the last decade has been wonderful. Now the people, even in the small towns, know good music. And woe betide the musician who fails to provide it at any concert. Besides, the people of the North American continent are responsive to efforts made in their behalf. They are severe critics, yet they understand that artists sometimes play under difficulties.

"I am anticipating my coming tour of the United States and Canada with the keenest interest. Although it is only a little more than a year since I played in these countries, it really seems an age. I shall have some new compositions, too, of interest to offer."

**Olitzka's Successful Appearances.**

Creating a furore at her appearance before the Music Teachers' Association, at the Academy of Music, in Philadelphia, on January 12, Rosa Olitzka, the well known contralto, followed that up with an appearance at a private musicale at the home of Mrs. Jacob Schiff, in New York,

the following evening, when she gave the entire program and repeated her marked success.

During the week, too, Madame Olitzka has been busily engaged making records for the Columbia Phonograph Company, in both solo and duet form with Madame de Pasquali, of the Metropolitan Opera Company. Her next engagement will take her to St. Louis, where she will appear as soloist with the St. Louis Symphony Orchestra, January 26 and 27.

Titta Ruffo will sing soon in "Thais" and in one act of "Barbier de Séville" at the Paris Grand Opera.

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